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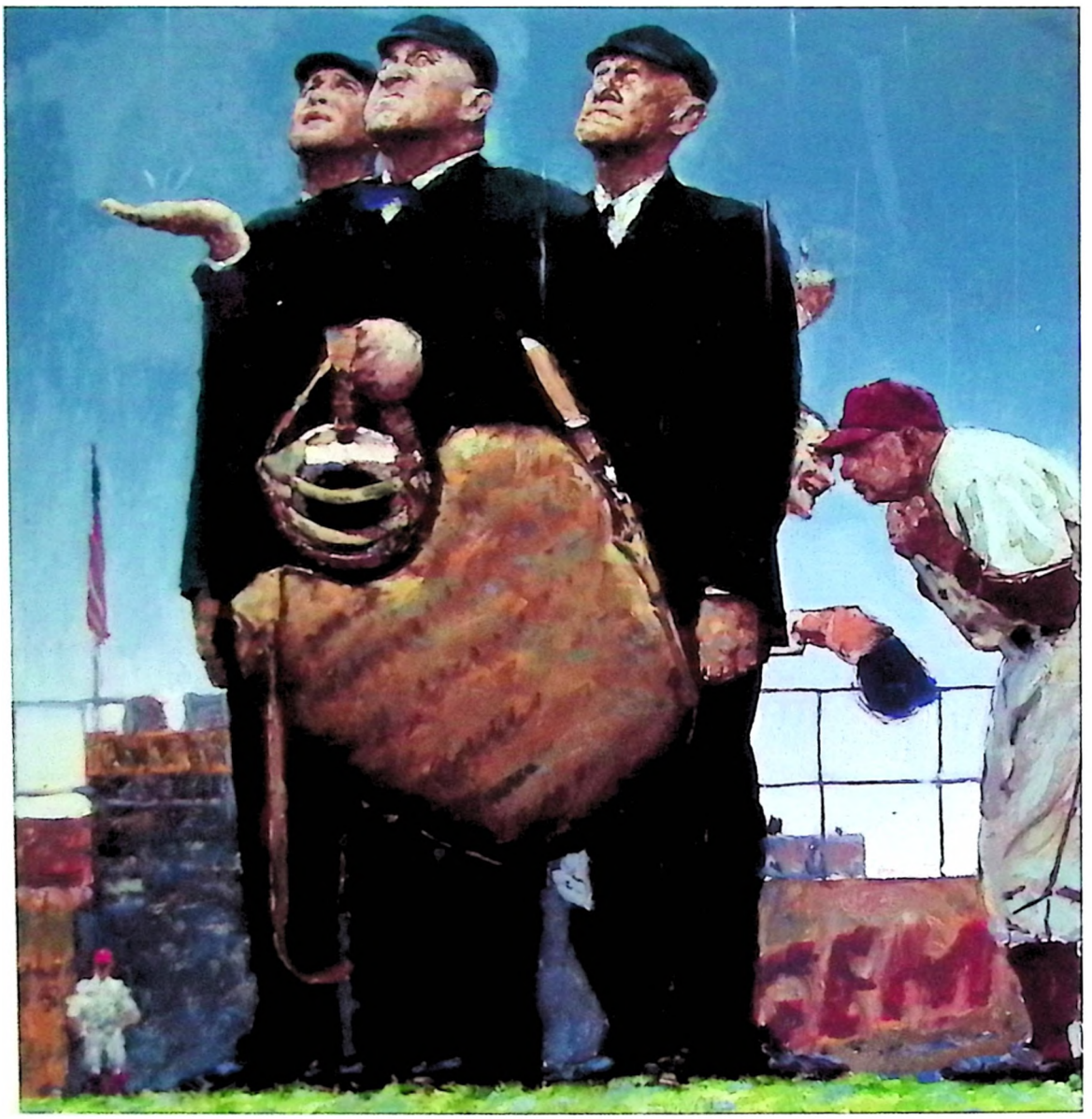

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COVER ILLUSTRATION BY
James Montgomery Flagg
(1877–1960)
U.S. Army Recruitment poster, 1917
Watercolor on board

DANIEL ZIMMER
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Illustration

VOLUME FIFTEEN, ISSUE NUMBER FIFTY-EIGHT — 2017

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by Daniel Zimmer

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From the Editor...

Welcome to this Special Issue of *Illustration*, devoted entirely to the work of the legendary James Montgomery Flagg. I've wanted to feature Flagg's work in these pages for many years, and I've always felt that nothing short of a deluxe full-length treatment would be appropriate for such a larger-than-life character and career. I hope you will enjoy it!

In other news, I want to report that *The Art of Edwin Georgi* is in production now, and should be in my hands before the end of the year. The book is packed with amazing artwork, and if you are a fan of Georgi's work I know you will love it. Check out a preview of all of the pages of the book, and place your order on my website.

Also coming soon is *The Art of Harry Anderson*, which is available for pre-order now. As usual, there will be a signed and numbered Special Edition limited to only 100 copies. Be sure to act fast so you won't miss out!

As I write this, the magazine is now 16 years old. (The first issue appeared in October of 2001.) How time flies, and how much the world has changed! Well over 150 artists have been profiled in these pages so far, with many more to come. I want to thank all of you for your steadfast support, your continued subscriptions, and your book orders. I wouldn't have been able to do any of this without you. And of course I must thank the many wonderful contributors who have worked so hard on the many stories we have featured over the years. Their work has been incredibly important to this publication. Last but not least, I also want to thank all of the many advertisers who have supported this magazine from the start; your advertising has been critical to our continued success.

Thanks again to all of you for your support of The Illustrated Press!

Daniel Zimmer, Publisher

the illustrated gallery

Every day is a buying day at The Illustrated Gallery. In the first 10 months of this year, we added 152 works of art to our collection and 18 of them were *Saturday Evening Post* cover paintings or studies. Shown below is our newest addition:

STEVAN DOHANOS (1907–1994)

We now list 22 Stevan Dohanos paintings in our collection and 14 of them are *Saturday Evening Post* cover originals. By the time you view this advertisement, there will be 2 to 4 more *Post* cover paintings available on our site. Thanks for visiting and for your patronage. — *Jordan and Holly*

Please visit **WWW.ILLUSTRATEDGALLERY.COM** to view our complete collection of over 2000 works by America's leading illustrators.

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the illustrated gallery

the illustrated gallery

In addition to our offerings from The Golden Age of Illustration (as shown on the previous page) we also have works from living and very talented illustrators. Please enjoy the following:

CHARLES MOLL
It Never Rains in L.A.

CHARLES MOLL
Crazy Sundays

CHARLES MOLL
Farewell My Lovely

RON LESSER
Scandals

RON LESSER
Lucky

RON LESSER
Lucky

RON LESSER
Atomic Blonde

CHARLES MOLL
Slow Days

RON LESSER
Ole Devil at San Jacinto

I Want You for U.S. Army, 1917. Lithograph, 30" x 40". Photo courtesy of Heritage Auctions, HA.com

.: Illustration

James Montgomery Flagg, 1915

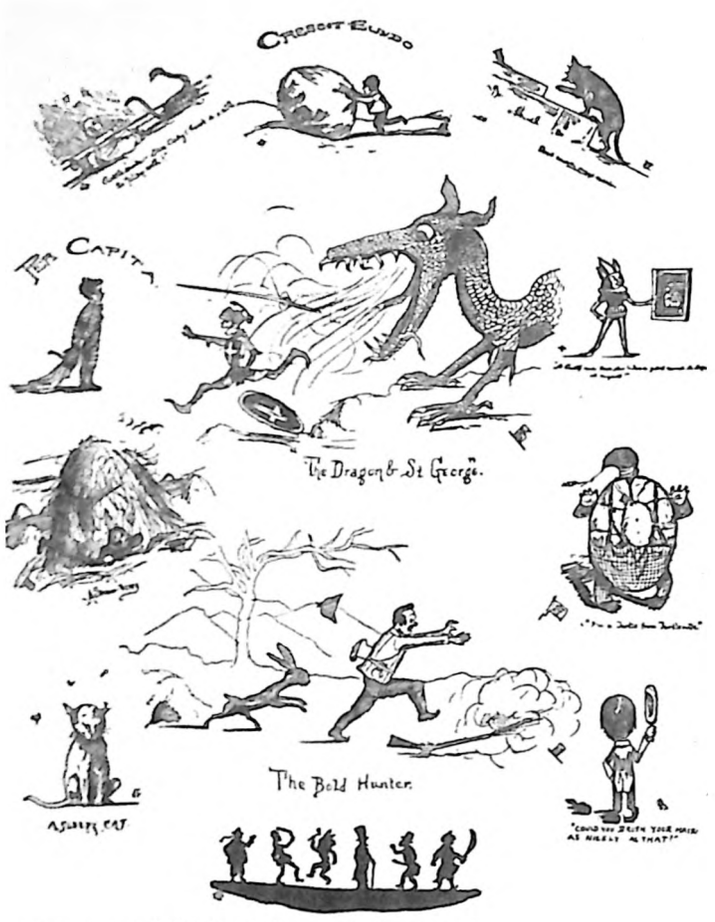
JAMES MONTGOMERY FLAGG

by Daniel Zimmer

James Montgomery Flagg is best remembered today as the creator of one of the most enduring poster designs of all time, a recruitment poster from WWI featuring the commanding figure of Uncle Sam pointing his finger and declaring, "I Want You!" Reproduced over 4 million times during World War I, and over 400,000 times in WWII, and adapted or parodied *ad nauseam* ever since, the poster represents only a tiny fraction of Flagg's prolific output and demonstrates little of his incredible versatility as an artist. Flagg was immensely capable in all mediums, working in "penanink" as he called it, gouache, watercolor, and oils. He worked in monochrome for halftone reproduction, and with a full palette for color lithography. He was skilled in charcoal and pencil. He was also a brilliant sculptor. No medium was too difficult for him, and though he expressed a distaste for pastel, he produced a number of fine works in that medium as well. Not satisfied with his career as a brilliant painter and prolific illustrator, not to mention a preeminent poster designer, Flagg's magnificent wit and humor led him to produce numerous magazine articles, books, plays, poems, and even scripts for some of the earliest motion picture comedies. Which he also acted in! (Though he knew many actors throughout his life, Flagg never considered acting a "high art.") A legendary bon vivant, Flagg was most closely identified with the Roaring Twenties, and with the time's frenzied whirlwind of decadent urban life. He was an intimate associate of the era's more notable entertainers, writers, and artists, and always managed to find himself in the limelight for over 35 years.

Flagg was proud of his career as an illustrator. He was often quoted as saying, "The difference between an artist and an illustrator is that the latter knows how to draw, eats three square meals a day, and can pay for them."

As times and tastes changed, and the art world evolved to embrace painters like Picasso (whom Flagg despised), he was quoted as saying, "It's silly to speak of 'modern art.' There's no such thing. Art is good or bad, time has nothing to do with it."



Flagg's first illustration for *St. Nicholas*, September 1890

An early drawing by Flagg, circa 1891

THE EARLY YEARS

James Montgomery Flagg was born two months premature on June 18, 1877 in Pelham Manor, New York. As he recounted in his autobiography *Roses and Buckshot* (1946), he was "plucked from the tree of life before I was ripe—yelling bloody murder for two weeks on end, or so they say. I've felt the same way ever since. A born rebel."

When he was four, the extended Flagg family moved to 144 Monroe Street in Brooklyn: "Mother and Father, Grandmother Flagg, two uncles, Will and Francis, two aunts, my cousin Stewart...and there was my cousin Mabel, a nice little girl except that she would nauseate me by sucking her napkin ring. Of course it had to be a big house."

Flagg's father Elisha traveled often for work, but they had a strong relationship, particularly in their later years. "My father was a very masculine person. He always wore a beard, and ordered things done 'because-I-say-so'... Dad was always attractive to women, and he appreciated their charm, too, at a certain distance. It was all rather like going through life sealed in a refrigerator car and imagining that you have lived."

His relationship with his mother Anna Elida (Coburn) was cold. "I must say that I never had any distinct filial piety or terrific affection for my mother... My mother was a handsome and distinguished looking woman. She was a 'good' woman—a 'good' wife and possibly a 'good' mother. You might say, 'There must be something wrong with you if you didn't love her.' Maybe so. Nevertheless I didn't... I think the underlying resentment I had toward her was because she wanted to dominate and to run me."

Flagg, circa 1881

Flagg began drawing as a child, and at the age of 12 he took the unusual step of bringing samples of his work to the offices of *St. Nicholas* magazine and asking to see the editor. He was referred to assistant editor Tudor Jenks, a "big-shouldered, fat man with a big, mostly bald head fringed with curly hair. He always smelt of India ink and in his vest pockets always carried little sticks of it that he dissolved to make ink." Jenks enjoyed encouraging young artists, and would give them advice and assist them in their careers. Jenks recalled in a June 1915 *Century* article that "there was something in those easy, unstudied lines that breathed ability and capacity so great that words of praise and encouragement seemed only a duty." Jenks discussed the young artist's talent with his parents, declaring that "the rarity of the boy's gift entitled him to give his life to art work." Flagg's drawings were published in the September 1890 issue of *St. Nicholas* as "A Page of Sketches by a Young Contributor." He earned $10 for his efforts, and his career was launched.

SWANN

75 YEARS OF AUCTIONS

Georges Lepape, *Après la Tempête*, watercolor, ink and graphite with gold highlighting, inscribed to Madame Condé Nast, cover illustration for *Vogue*, April 1919. Estimate $25,000 to $35,000.

Illustration Art

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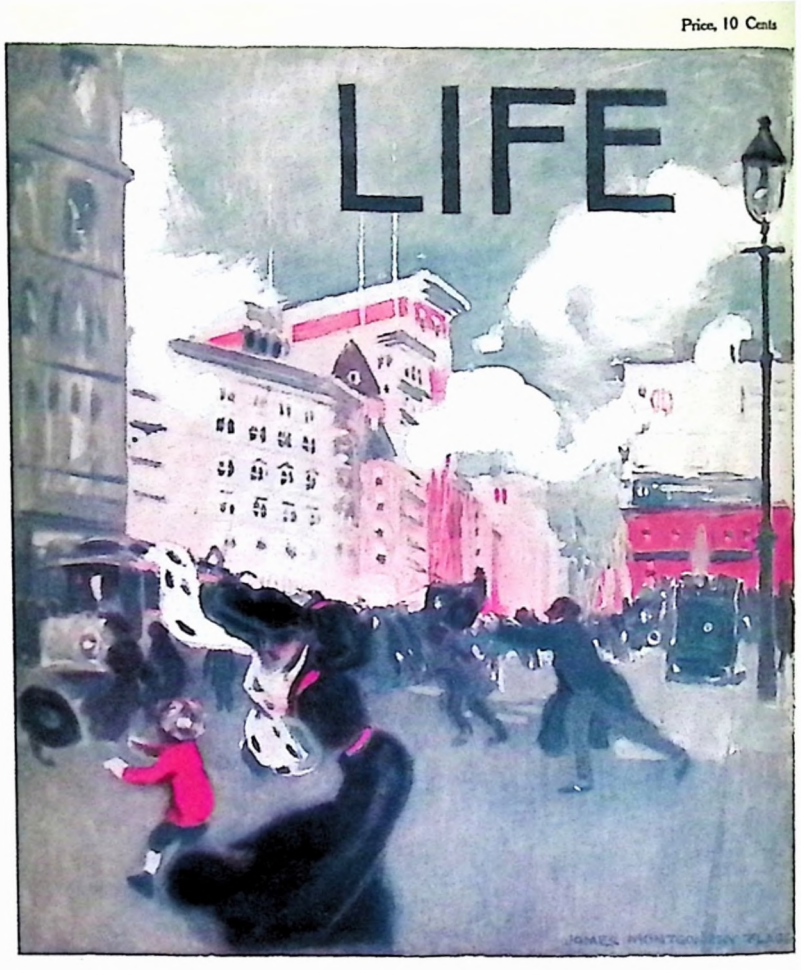
The Bookman, April 1896



Life, March 16, 1905

Flagg soon sold another illustration to *Life*, a humorous magazine in the style of *Punch*, and aside from earning $8.00 from the sale, he became a regular member of the staff for over 20 years. "From the age of 14 on, I was doing about 20 jokes and drawings a week, selling the rights to reproduction to about five, and tearing up the rejections. Eventually I had 18 drawings in an Easter number of *Life*, which seems to have been some kind of record." Soon he was also on the staff of rival periodical *Judge*. While there, he created the character "Nervy Nat," a Chesterfieldian tramp whose adventures ran on the back page of the magazine for over four years, eventually to be published in book form in 1908.

> When I was not quite 16, I was already firmly established on the staffs of the two leading humorous magazines of the day, *Life* and *Judge*, and had been for two years. I came and went as I pleased, and I was no longer interested in formal education...I was a privileged character in the *Century* offices and had the run of the place, spending many hours poring over with great joy originals of fine illustrators of the period—Frost, Abbey, Kemble, Blum, Taber, Rinehart, Smedley, Pyle, Birch, and Herford.
>
> Such a publishing scene is gone with the wind. It was always afternoon. Bowls of fresh flowers on wide window sills, quiet good taste, lofty ceilings, mellow mahogany, mellow people who moved with quiet sureness and tolerant humor; ah, yes, possibly a bit smug! That was my impression of the Century Company's distinguished atmosphere.

ART SCHOOL

Financially independent and able to dispense with conventional education, Flagg submitted drawings for admission to the National Academy School. They turned him down. "I wasn't drawing the way they taught."

Instead he began studying at the Art Students League (from 1894-1898), where he formed close friendships with John Wolcott Adams, Walter Appleton Clark, and Arthur Mario Noakes-Acton, who was British.

In 1898, Flagg "became bored with drawing with the stump and 'sauce crayon' which was insisted upon at the League," and he traveled with fellow student Richmond Kimbrough to England, ostensibly to study at Hubert Herkomer's school in Hertfordshire. He was lured by some reproductions of drawings made with carpenter's pencil he saw in the *Studio* magazine. But he ended up spending much of his time in London, enjoying the theaters and an active social life.

Flagg held a dim view of art school in general, and later in life he wrote a letter that was published in the September 9, 1938 *New York Herald Tribune*:

Cover Illustration for *Life*, June 25, 1908. Watercolor on board, 25" x 20". Photo courtesy of Illustration House, NY

Cover illustration for *Life*, July 23, 1908. Watercolor on board
Photo courtesy of Heritage Auctions, HA.com

Judge, March 27, 1909

> There are no art teachers. Art cannot be taught. Artists are born that way. They educate themselves, or else they do not become educated… I happen to have been born an artist. Ask anyone who doesn't know. I wasted six years of my young life in art schools. As far as any benefit accruing to me from them—I was working on the outside all the time, anyway. Nothing but total disability or death could have stopped me. I had to be an artist—I was born that way… You can't breed an artist. You can only breed mediocrity.

Of his time in England, Flagg recounted: "Neither Kimmy nor I went regularly to Herkomer's school as we were also busy making a living, donning our frock coats and toppers and hopping up to London to see magazine editors and book publishers." Both artists met with success, and were regularly selling illustrations to various clients. Flagg's many trips to London resulted in a contract for his first book, *Yankee Girls Abroad*, which was published in London in 1900.

During his time in England, Flagg also met a number of other prominent artists. Typically, Flagg had strong opinions of their work:

> Neither Whistler nor Chase could draw. Sargent could. So could Velásquez.
>
> In London, I met Sargent on two or three occasions on Show Sunday in his studio in Tite Street, and I will confess to a great disappointment in his personality; which of course has no bearing on his art. Sargent was more English than the English; in fact, not to be too refined about it, his manner was snotty.
>
> I have always worshiped Sargent and have been disgusted at times by those self-appointed critics who have tried to toss Sargent in to the Limbo with a phrase like 'superficial cleverness.'
>
> One of the great portraits of all time is, to my mind, Sargent's Marquand, which epitomizes the soul of an over-refined American. Watery-eyed, bloodless…a gentleman. You could break Marquand over your knee like a peppermint stick. Magnificent! Every so often I go over to the Metropolitan Museum and stand before it and think: 'Jesus! To paint like that!' No painter has ever thrilled me so much.

Flagg avoided any kind of shortcuts or trickery in his own work and believed steadfastly in the value of solid drawing skill and draftsmanship. He sneered at any artist who resorted to using cameras, pantographs, Lucigraphs, balopticons, or any other shortcuts. In an interview with Everett Raymond Kinstler in 1958, he said: "I would say to you who have a talent for drawing and a love of creating that you will find the greatest benefit in continually drawing from life—or even sketching; any place any time. I can draw but I cannot teach drawing. It cannot be taught. Not drawing from life. Mechanical drawing can be taught—that I know nothing about."

Flagg at work in his studio, 1910. An oil portrait of his wife Nellie hangs on the back wall

Flagg's friend Kimbrough unfortunately caught pneumonia and passed away over Christmas in 1898, which sent Flagg into a depression that soon led to his own physical illness. Following his recovery he decided to return to the United States in January 1899. His return trip almost ended in disaster as they were hit by a tidal wave just a day out of Southampton, and they encountered stormy seas for much of the journey to New York. He was afraid of water ever since, though that didn't stop him from making over 35 more trips over the ocean in the years to come.

MARRIED LIFE

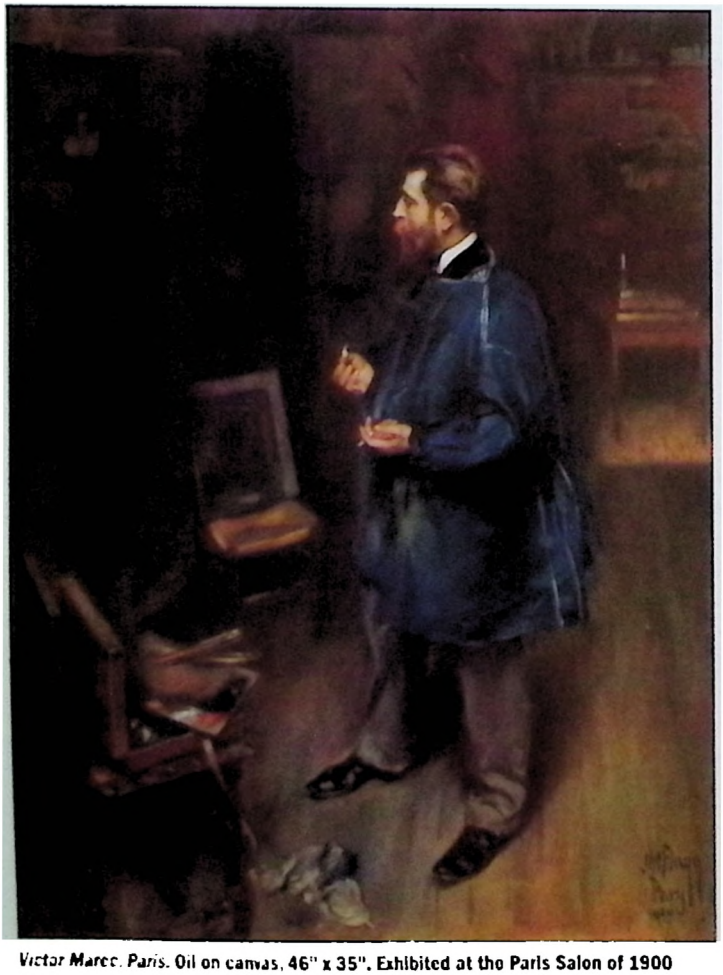
Upon his return, Flagg traveled to Saint Louis "to do the silliest thing an artist can do—get married." He had fallen in love with Nellie McCormick two years earlier in Biddeford Pool, Maine, despite the fact that he was 19 and she was a wealthy socialite 11 years his senior:

> I saw a profile on a piazza which thrilled me. That was the girl I had been trying to put on paper. She was my idea of beauty!
>
> Here was this beautiful woman who had turned down a number of rich suitors to marry a poor but promising young artist who was madly in love with her. I don't feel any blame attaches itself to either of us for what happened after. It was inevitable. In spite of my being 21 and she 32, neither of us knew much. For instance, one day while we were still engaged, we were talking, taking stock of ourselves, and I told

Portrait of Nellie Flagg, 1915

Sunday Magazine of the St. Louis Republic, December 18, 1910

Life, January 26, 1911



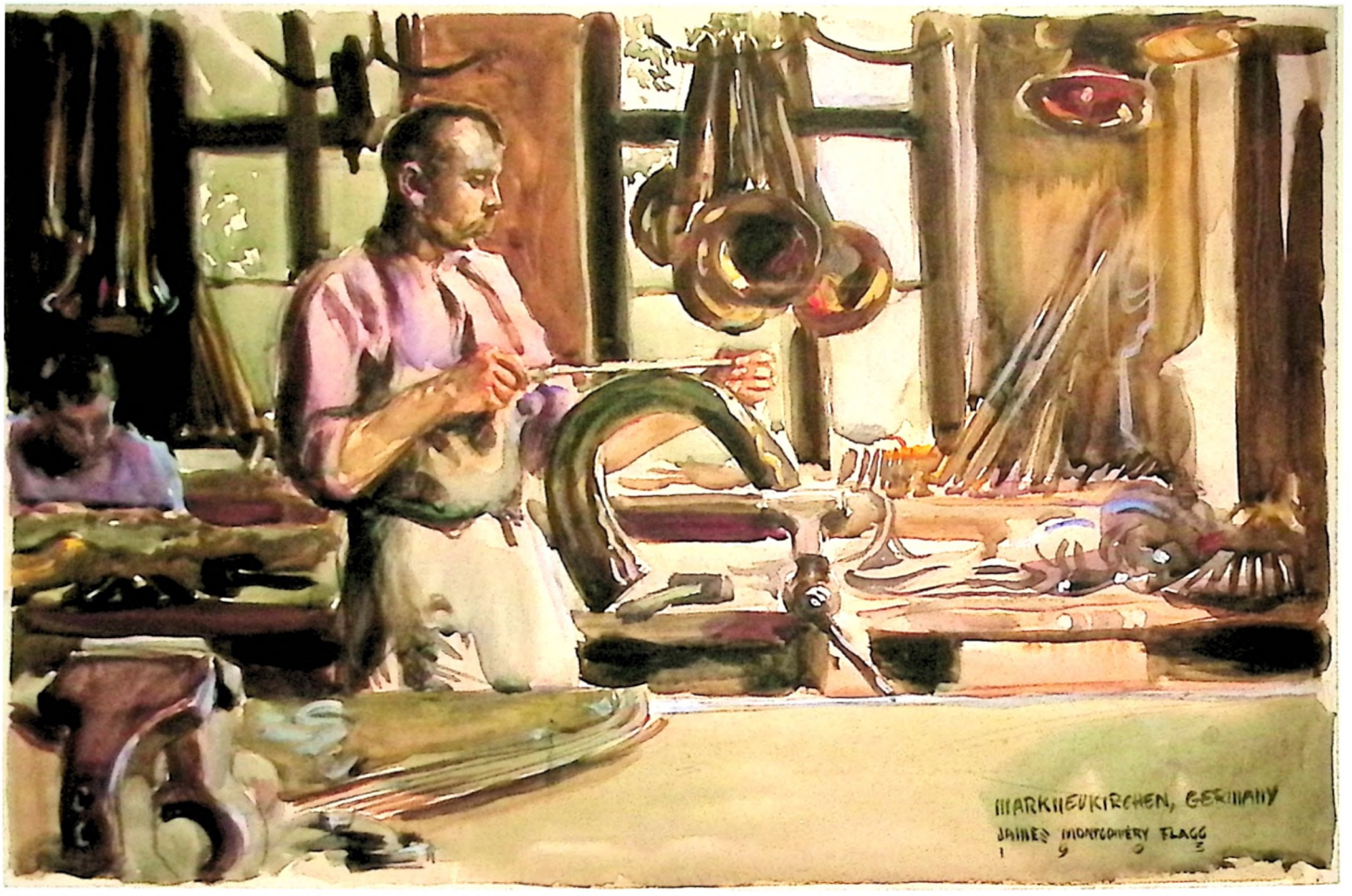
Victor Marec. Paris. Oil on canvas, 46" x 35". Exhibited at the Paris Salon of 1900

her—I *warned* her—that I was a sensual man; but looking back I now realize that the dear didn't know what I was talking about....How was I to know that beautiful Nellie, voluptuous and sweet to look upon, was physically frigid? Years elapsed before I even heard the word mentioned. Yet all these years how it had mattered to me! Our emotional understanding was zero. Passion was not in her dictionary. It was in mine—in caps. Polite acquiescence in a woman is no substitute for physical passion.

After their marriage the Flaggs traveled extensively for several years. Flagg briefly studied painting in Paris, received several commissions for watercolor portraits, and had a painting exhibited in the Paris Salon of 1900. "Having a painting hung in the world-famous Paris Salon seemed to a simple American youth to be proof that the painter had actually arrived as a painter. That was fatuous bunk! Brimming over with self-satisfaction, I took my wife under one arm and my painting under the other and sailed for home. I found shortly that I, as a painter, smelled to the stratosphere. On my arrival in Manhattan, my friend Walter Appleton Clark took one look at my paintings, shook his head sadly and said: 'You damned fool. You should have stayed over there and learned to paint.'"

Flagg remained close friends with Walter Appleton Clark until his premature death in 1906, at the age of 30. "I loved and admired Walter; a grand human and a great artist...to my mind he was second only to Howard Pyle as America's

Cover illustration for *Judge*, June 7, 1912. Watercolor on board, 26" x 17". Photo courtesy of Heritage Auctions, HA.com



***Markneukirchen, Germany*, 1903. Watercolor on board. Photo courtesy of Illustration House, NY**

number one illustrator... Clark had a talent I have never seen equaled for painting still-life authentically, perfectly, *without models*, 'out of his head' as they say. It seems fantastic that today he is unknown except by some of the old-timers who still recognize that no artist now living is his superior."

For the next few years the couple spent winters in the United States and summers in Europe. They did not feel like settling down, so they "bounced around the country, having a happy time being wastrels at fashionable resorts from California to Florida; meeting Nellie's lighthearted and lightheaded friends wherever we drifted. All of this interval served me later as knowledge I needed in illustrating. That seeming idleness of mine was in truth actual research; in spite of its not being deliberate and in spite of its being pleasant."

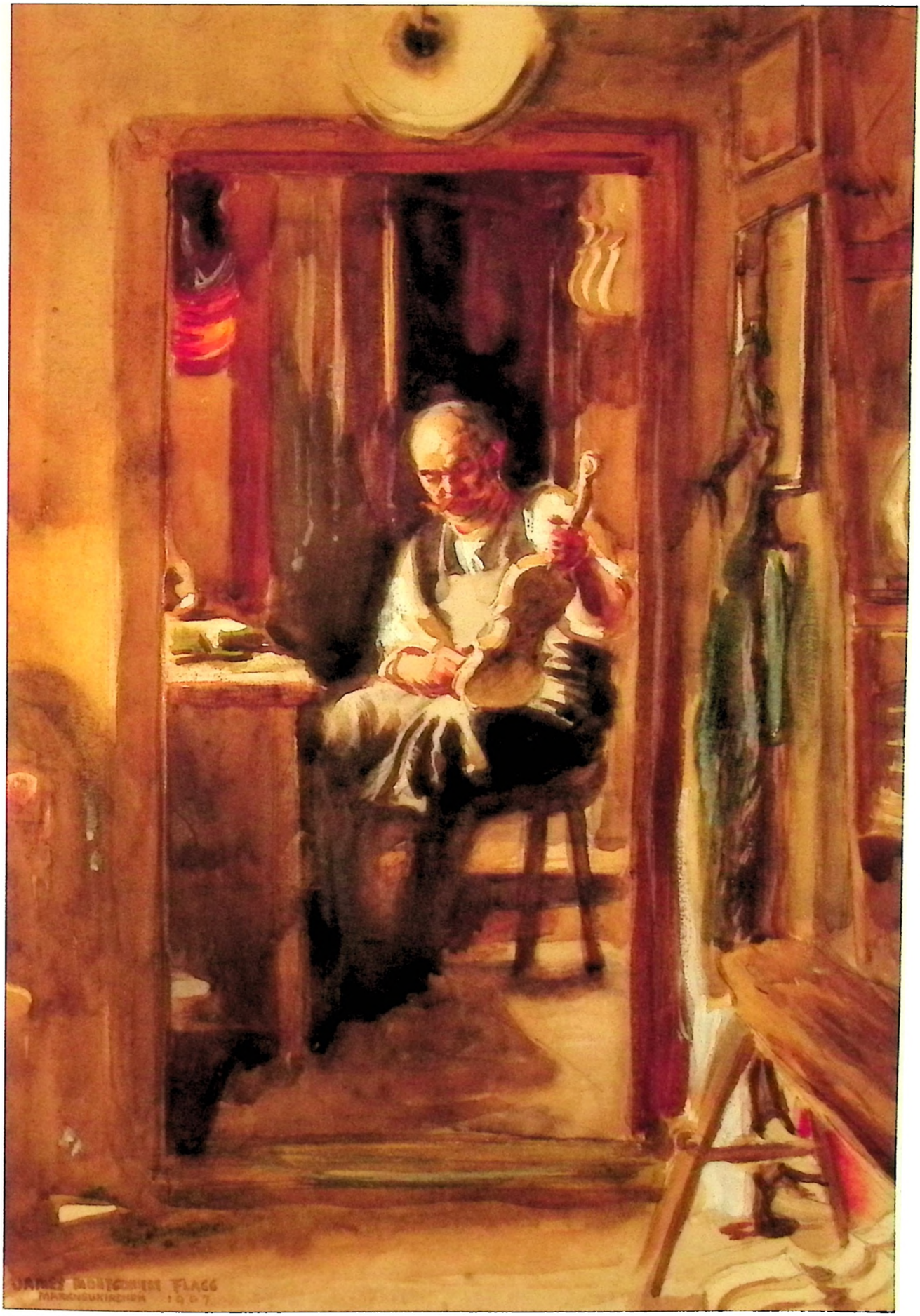
SETTLING INTO A CAREER

In 1904 the Flaggs settled in New York in an apartment and studio on West Sixty-seventh Street. Flagg lived there for the next 17 years, "drawing, painting and writing at an ever-increasing tempo. There never was such a street in town as West 67th: fine modern apartment houses on the north side; and on the south, stables; brown, disreputable tenements; a garage that burned up three different times; and on the corner, a notorious saloon which kept the night raucous with female yells, stabbings, and bums hurtling out onto the icy pavements in wintertime."

Although Flagg had no definite plans for his career, he produced illustrations at the rate of one a day. In addition to drawing for periodicals, Flagg wrote continuously for the *American Magazine* for four years:

> The editors asked me to write whatever seemed amusing to me and illustrate it. We had great fun with the stuff. At least the editors enjoyed it, even if the readers may not have. Finally they said it must end, since the farmers in Kansas and their wives didn't care for it. Since I didn't care a whoop for Kansas either, it was almost an even break. Besides, I got two books out of the material.
>
> Oh, America! What a place for an artist to be born in. An artist here has to be a Fuller Brush man. We are at the mercy of a cockeyed Babbitt. He's our judge. God help us! Do you realize that we artists are appraised, judged and kept alive by people who are beneath us spiritually, sensitively, and esthetically? How do they know? They don't.

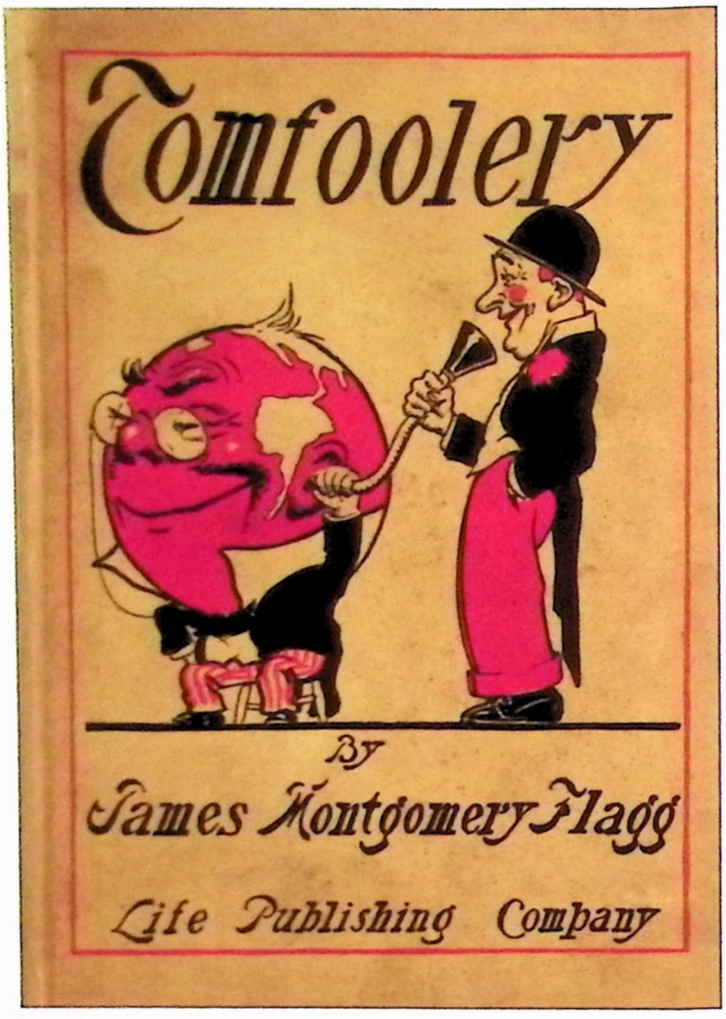
In 1907, while traveling in Europe, he not only illustrated an article on musical-instrument making in the tiny Bavarian village of Markneukirchen, but also wrote the text when the prospective author was unable to fulfill his commitment—despite speaking no German, and knowing nothing of musical instruments.



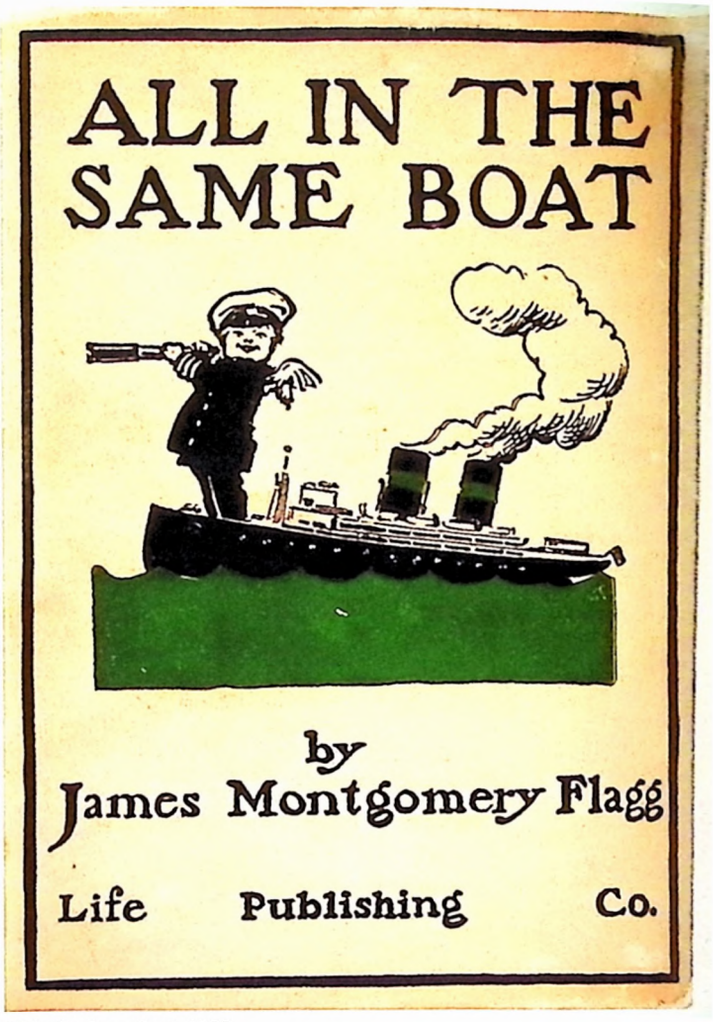
Markneukirchen, 1907. Watercolor on board, 16.75" x 11". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Life*, June 1, 1911. Pen and ink with watercolor on board, 24" x 19.75". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Judge*, October 17, 1914. Watercolor on board, 24.5" x 14.5". Photo courtesy of Heritage Auctions, HA.com

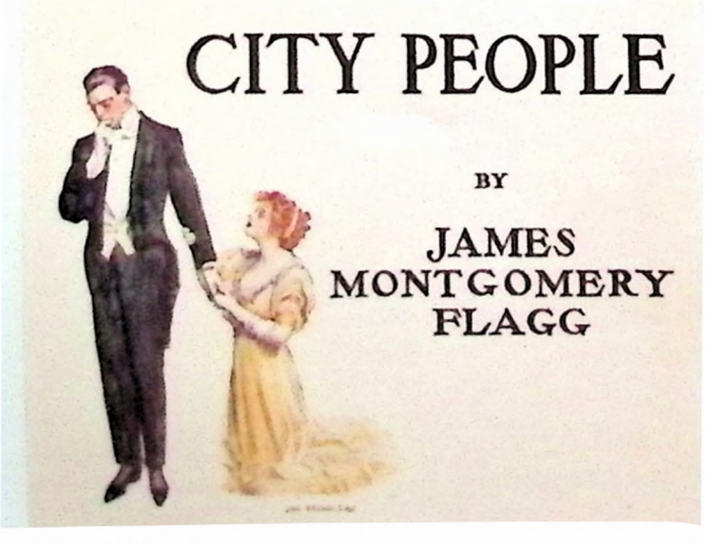


Tomfoolery, 1904



All in the Same Boat, 1908

Flagg also wrote and illustrated books of comic verse, beginning in 1904 with *Tomfoolery*, followed by *If: A Guide to Bad Manners* (1905), *Why They Married* (1906), and *All in the Same Boat* (1908). From 1907 to 1910 his pen-and-ink drawings frequently appeared in the center double-page spread of *Harper's Weekly*. These humorous drawings depicted life in New York, often satirizing the foibles of youth. A selection of these were published under the title *City People* in 1909.



City People, 1909

In 1906, after several attempts, Flagg's work was accepted by *Scribner's* Magazine. "To be reproduced in *Scribner's* was the same thing to a young illustrator as being hung in the Paris Salon was to a painter. It meant you had arrived." He was a regular contributor thereafter, illustrating stories by such popular authors as Henry Blake Fuller, whose tales of society life in the capitals of America and Europe were especially suited to Flagg's style. Flagg worked for *Scribner's* for more than a decade, and in his memoir he later described the editor, Joseph Chapin, as "the beau ideal of art editors."

Flagg used watercolor and oil for halftone or color reproduction, and sometimes a combination of pen and ink and watercolor, as in his covers for *Life* and *Judge*; but his illustrations in pen and ink alone are his most characteristic work. Flagg's outsized ego translated perfectly to these "penanink" drawings, which were usually produced on large 22x30 inch boards, rendered effortlessly with dashing parallel lines that swept across the page in bold and confident strokes. There was no finicky crosshatching here, no time for delicate details. In addition to his freely drawn pen lines, he would use a sable brush to block out large areas of black. He considered his compositional pencil outlines as an integral part of the finished works, and rarely if ever erased them. His command of the medium was so complete that his final products never failed to reproduce beautifully in print.

Life, May 4, 1911

Sunday Magazine of the Minneapolis Journal, February 7, 1915

THE FLAGG GIRL

In 1911 Flagg began drawing portraits of Hollywood stars for *Photoplay* magazine. He had relationships with several of these women, as he later recalled: "Many of those girls were so beautiful; and artists are such fools! If I had this side of life to live over again, I'd again be just such a fool as I was!" Flagg rejected the idea that these were "love affairs". He thought a "lust affair" was a better description.

It was during this period that Flagg perfected the representation of his ideal of feminine beauty, soon to be christened "The Flagg Girl." While Charles Dana Gibson's "Gibson Girl" of the previous decade was the epitome of aristocratic elegance, the Flagg Girl stood apart with her radiant good health, humor, and sensuality. Tall and shapely, with wavy hair and full lips, her physical beauty was matched by her quick-wittedness and self-reliance. The Flagg Girl figured in the artist's work throughout his life; exuberant and fun loving in peacetime, she became a nurse during both world wars, and she appeared often in the faces of the movie stars Flagg sketched for *Photoplay*.

Flagg recounted an amusing anecdote in his autobiography: Once, following a radio show interview, he left the program by the back exit and found himself surrounded by autograph hounds:

> After I had signed a number of the usual autograph books, some ticket stubs, and a couple of milk bottle tops, an old lady edged up and said confidentially in my ear, "Tell me, Mr. Flagg, aren't you really the originator of the Gibson Girl?" I gagged and looked to see if she were serious—she sure was. I solemnly told her, "No, Ma'am, thank you for the compliment, but it was Howard Chandler Christy!" She retired happily with her new-found misinformation.

In 1912 Flagg chronicled the escapades of a quintessential Flagg Girl in *The Adventures of Kitty Cobb*, a novel in pictures with captions, published in both New York and London. A rural innocent who seeks her fortune in the city, Kitty narrowly avoids the traditional pitfalls and marries a rich man, then rescues her marriage from predictable disillusionment. In *Kitty Cobb*, Flagg both satirizes the sentimental "fallen woman" novel and celebrates his heroine's spirited courage.

The Adventures of Kitty Cobb, 1912

In the years before World War I Flagg illustrated many books and magazine stories, in some cases establishing relationships with authors such as Rupert Hughes and Julian Street, whose books he would

Editorial illustration. Pen and ink on board, 26.5" x 20". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Pen and ink on board

Editorial illustration. Pen and Ink on board, 28" x 22". Photo courtesy of Heritage Auctions, HA.com

Editorial Illustration. Pen and Ink on board, 30" x 20". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Pen and ink on board. Photo courtesy of Illustration House, NY

Editorial illustration. Pen and ink on board. Photo courtesy of Illustration House, NY

Editorial illustration. Pen and ink on board. Photo courtesy of Illustration House, NY

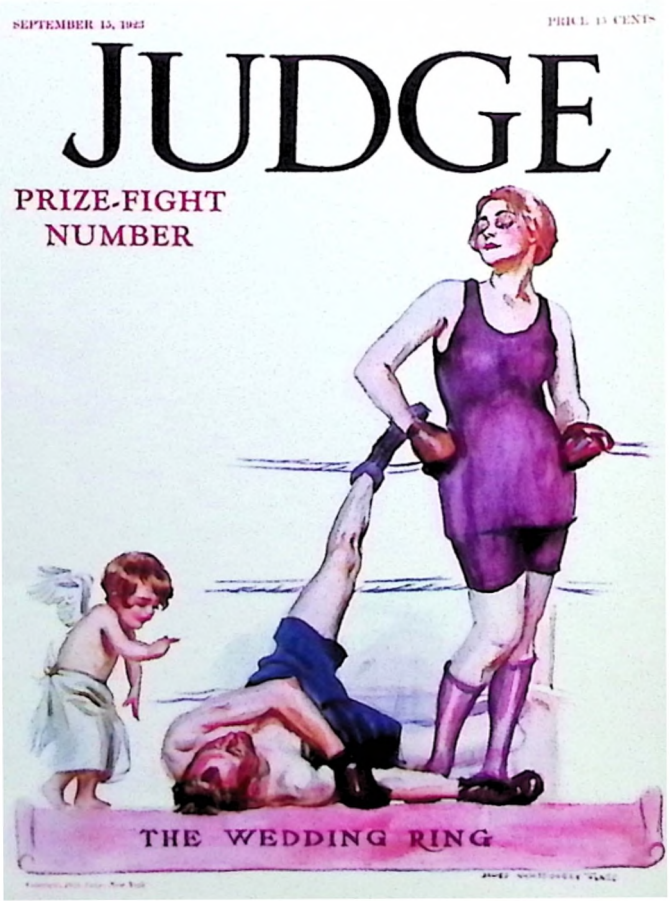
Judge
The Nation's Perpetual Smileage Book
JUNE 8, 1918
PRICE 10 CENTS
NOTICE TO READER
When you have finished reading this copy of JUDGE please pass it along to some friend. The more circulation JUDGE has the better we like it. The more times it is read the more pleasure it affords. Please do not destroy this publication.
NO WRAPPING
NO ADDRESS
JAMES MONTGOMERY FLAGG

WE HAVE A RIGHT TO LIBERTY!

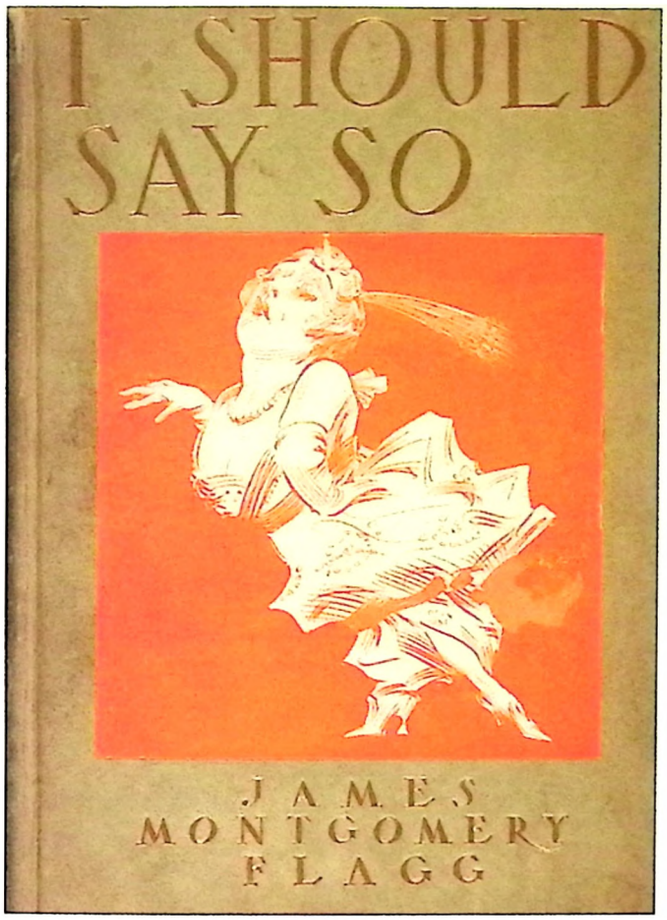
Judge, June 15, 1918

Judge, November 27, 1920

Judge, July 10, 1920



Judge, June 15, 1918



I Should Say So, 1914

Flagg as the Devil, in makeup applied by John Barrymore, 1914

continue to illustrate throughout his career. Though most of these authors have faded into obscurity today, Flagg's depictions of scenes and characters enlivened the text and piqued the reader's curiosity. Some of his most successful illustrations were for Edna Ferber's Emma McChesney stories, first published in *American Magazine* and later in book form as *Roast Beef, Medium: The Business Adventures of Emma McChesney* (1913) and *Personality Plus: Some Experiences of Emma McChesney and Her Son, Jock* (1914). Emma was a unique literary character for the time—a mature divorced woman with a teen-aged son, carving out a living as a traveling salesperson. Flagg clearly appreciated the character's humor, good sense, and the warmth with which she responded to those in need; in his illustrations Emma became a typical Flagg Girl, despite her age and often sharp tongue.

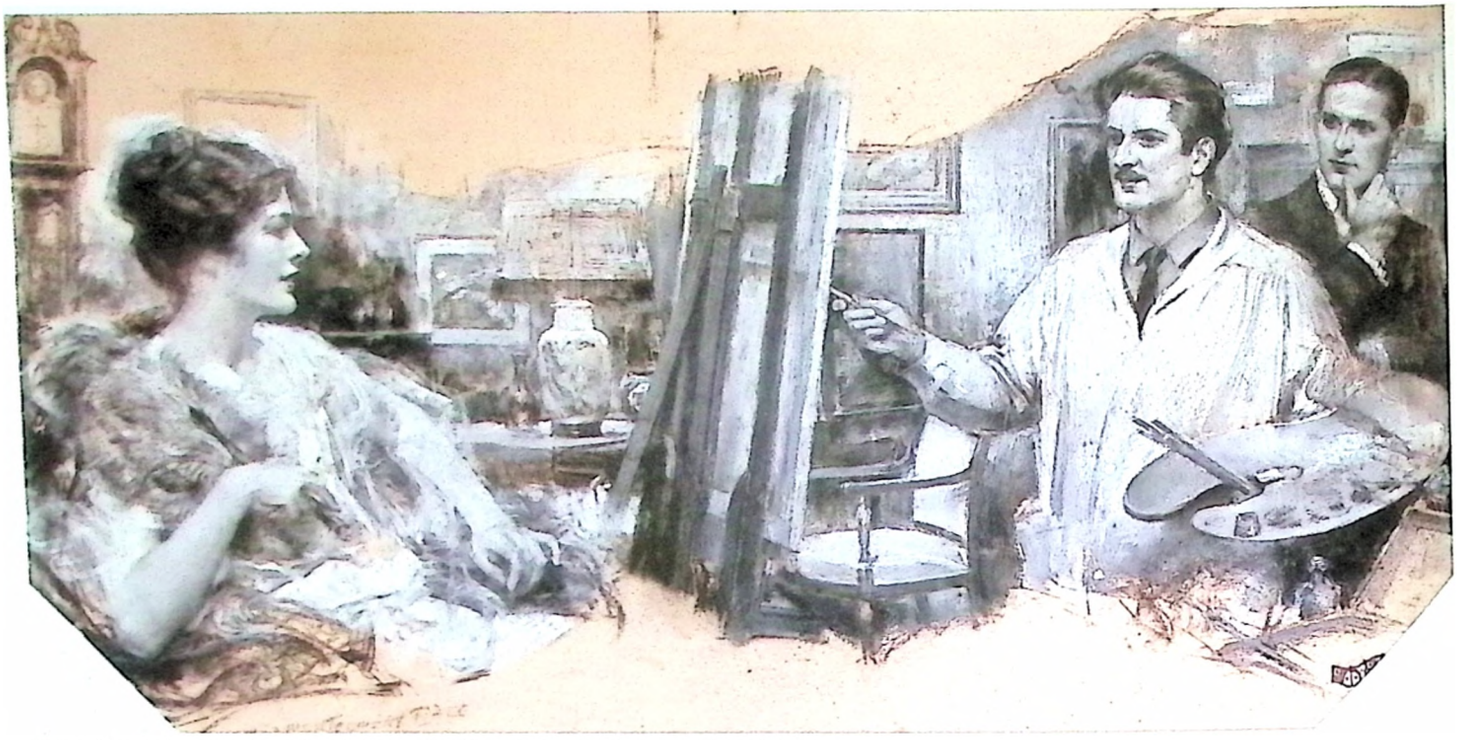
THE BON VIVANT

At this time Flagg became established not only as a famous artist but also as a well-known man-about-town, the friend of John Barrymore and other celebrities, and a prominent member of several New York clubs. He had gained admission to the Lotos Club at the age of 21 after painting a portrait of Mark Twain, and in 1911 he founded the Dutch Treat Club with a group of writers and artists, including Julian Street, Robert Hughes, and Charles Dana Gibson. The club put on annual shows, written by Flagg, that were legendary for their ribald humor. Flagg discussed his first production in *Roses and Buckshot*:

> The first show I wrote for the Dutch Treat Club was 'The Chicken'...I played the part of the Devil in my show and Jack Barrymore was very keen about making me up for the part. I had missed my vocation, Jack told me, I should have been an actor. This was funny coming from him who had not wanted to be an actor, but an artist.
>
> "Acting," he said, "All you have to do is to put red paint on your nose and walk on."
>
> I spoke of Jack's making me up as the Devil for my first Dutch Treat play. He insisted upon showing me how it should be done at a rehearsal in my studio. He was of course tight as a tick when he started to show me. I had had a wig made according to his directions, with black hair and two short pink horns, so I put it on and sat under a bright spotlight. Jack sat in another chair, a demoniac gleam in his eyes and a pair of sharp shears in his hands. He explained that he had learned his art from Chaliapin, the master of makeup. So he sat glaring at me with a grin, scissors rampant. Said he, through clenched teeth:
>
> "It must be mangy, that wig—" making a jab and gouging out a chunk of hair. He kept jabbing at my wig and snipping, muttering the while in an ecstasy of creation, "Ah! good—a bit more off here...another scrap... here. Ah! now it's coming...there...there..."

Editorial illustration. Watercolor on board

Editorial Illustration. Watercolor on board. Photo courtesy of Illustration House, NY

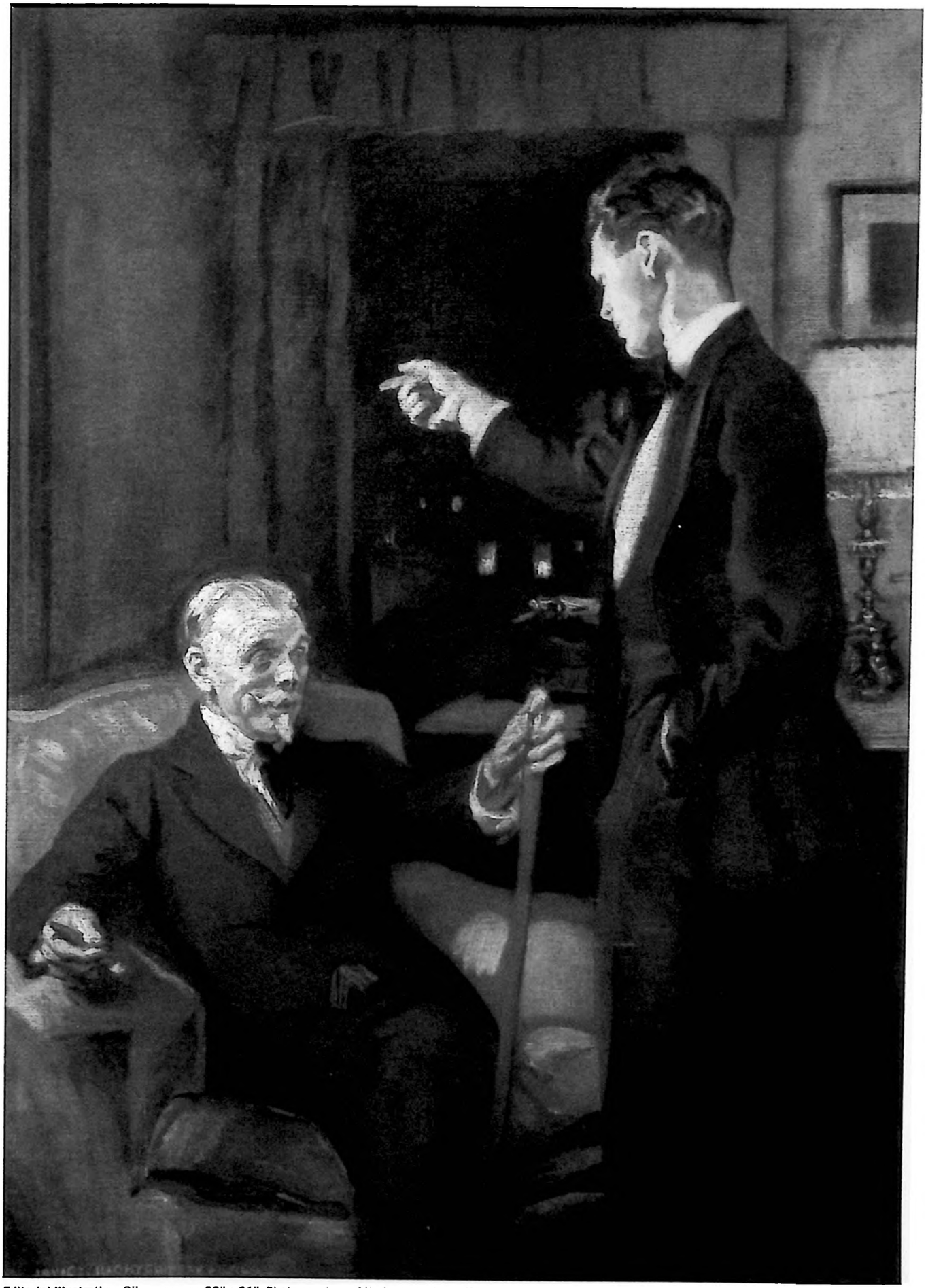


Editorial Illustration. Gouache on board, 17.5" x 35". Photo courtesy of Heritage Auctions, HA.com

Editorial Illustration, 1921. Oil on canvas. 24" x 37.5". Photo courtesy of Heritage Auctions, HA.com

Editorial Illustration. Watercolor on board, 25.5" x 19.5". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Watercolor on board, 28" x 21". Photo courtesy of Heritage Auctions, HA.com



Editorial illustration. Oil on canvas, 30" x 21". Photo courtesy of Heritage Auctions, HA.com

Editorial Illustration. Watercolor on board, 30" x 24". Photo courtesy of Heritage Auctions, HA.com

Advertising Illustration. Watercolor on board, 27.5" x 22". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for the *Lamb's Club Magazine*, December 3, 1938. Oil on canvas, 40" x 30". Photo courtesy of Heritage Auctions, HA.com

A full-page illustration for the *Dutch Treat Sampler*, the Dutch Treat Club yearbook, 1939. Oil on canvas, 24" x 20". Photo courtesy of Heritage Auctions, HA.com

Meanwhile I sat frozen, thinking to myself...I mustn't move. The man is mad!

"Christ! You're beautiful. You're *lousy*."

At last I could relax. It was finished. Then I put on the chin beard—no mustache—and he painted the corners of my eyes with liquid aluminum and outlined them with black. I put on the pink fleshings and strapped on the pink rattail and slipped on the patent leather pumps and the black cloak. As he surveyed his work, Jack roared with satisfaction.

For a number of years, the Society of Illustrators put on a spring show for their fellow members and friends at whatever hall or little theater they could secure for the night, and for many of these shows Flagg was merely a member of the audience, enjoying the bawdy performances. "Then somehow I got into the producing and writing and acting end of it with Charlie Falls, C. Allan Gilbert, Jack Sheridan, George Kerr, Charlie Williams, Wallace Morgan and Frank Godwin and, later on, Dean Cornwell. Frank Godwin, Arthur William Brown, and Charlie Williams were always in the skits I wrote."

The annual shows that he wrote, produced, and acted in for the Society of Illustrators were so successful, their reputation attracted the interest of brothers Lee, Samuel, and Jacob Shubert, theatrical entrepreneurs who produced a Broadway version of one of the shows, *Artists and Models*. At this point Flagg, in disgust, ceased to participate.

He was also a member of the Lambs Club, the Artists and Writers Club, and the Players Club. Though he cherished his association with the highly creative, if sometimes rowdy, club members, he was also pessimistic: "One of the most pathetic impulses of Americans is their urge to form clubs. I think it's a form of infantilism springing from an inferiority complex; a fear of loneliness and a desire to expand the little ego. So they get together and they think, 'Gosh, we're wonderful, grand guys all...but we're only us...let's get some more members.'"

FRIENDS OF FLAGG

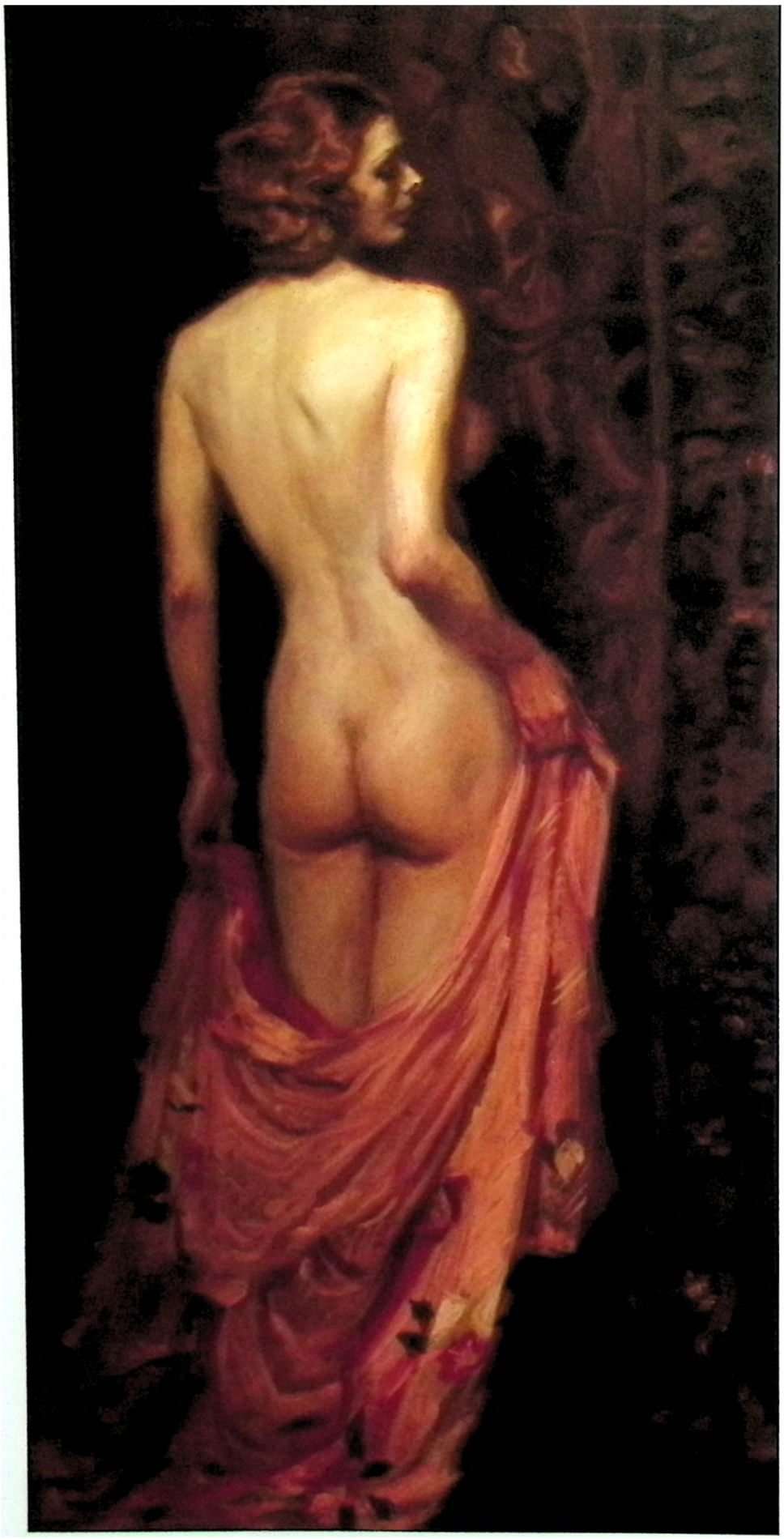
By all accounts, James Montgomery Flagg was a cantankerous, irascible, and outspoken charmer. Though he was proud to boast that he made more enemies than friends, he was an intimate associate of many of his era's most notable writers, sports figures, entertainers, and artists. This is a brief rundown of just a few of them:

JOHN "JACK" BARRYMORE

Jack was one of the high spots in my life and I knew him well. I knew all the Barrymores and "Uncle John" Drew too. I used to tell Jack that I was keener about him than about any of his wives. And he had three wives. And charming women they were.

My estimation of the Barrymores is frankly this: They are the most charming humans, the most talented, the wittiest, the most delightful people ever given the bum's rush out of Heaven.

The Fencer. Oil on canvas, 47.5" x 23.5". Photo courtesy of Illustration House, NY



The Fencer. Oil on canvas, 47.5" x 23.5". Photo courtesy of Illustration House, NY

Flagg with John Barrymore

Jack Barrymore. Charcoal on paper

In whatever role Jack played he was great. A great scholar, a great actor, a great occultist, a great drinker, a great swordsman, a great conversationalist, a great companion, a great wit and a great 'gent.' He had as many brilliant facets as a fly's eye. But he was a lousy artist. He couldn't draw for nuts!

ARTHUR WILLIAM BROWN

Dubbed "Brownie" by all who knew him, Arthur William Brown was another outstanding illustrator of the period. Although Brown used a camera and the pantograph in his work—techniques Flagg abhorred—Flagg was always complimentary towards his friend: "Everybody in our gang loved Brownie for one reason: nothing is too much trouble for him to do on behalf of a friend. When we get stuck—about anything at all—we call Brownie. He knows the answer always, and if he doesn't know it, he'll put you in touch with the feller who does. There never was such a man." Flagg made two excursions to Hollywood with Brownie by car.

HAM FISHER

One of Flagg's best-loved friends was the cartoonist Ham Fisher:

"I have known Ham many years and we've had continuous pleasure insulting each other in private and in public. His mind is like a steel trap...he is so keen, so well informed; his wit is sharp and his imaginative

Ham Fisher, 1931. Charcoal on paper

Dean Cornwell In His Studio. **Oil on canvas. Photo courtesy of Illustration House, NY**

Flagg and Dean Cornwell, circa 1940

humor is boundless—it is incredible that none of all this ever gets into his strip of 'comic stuff' called *Palooka*. It is a series that millions of otherwise intelligent people look forward to with bated breath. The babyish excitement all these newspaper 'Funnies' evoke is a phenomenon I can't understand. I vaguely know the names of some of them—*Awful Annie, Dysentery and the Pirates*—it's a national disease...Ham's *Palooka* is so Palookrative that I do not need to apologize."

AL DORNE

Flagg was also friends with Al Dorne, founder of the Famous Artists School, and one of America's most successful illustrators:

> Al Dorne commenced his warm tolerance of me by hating my guts! Al is a ferocious-looking man, five-ten by five-ten, Man Hill if not Man Mountain. He looks like the Spirit of Westbrook Pegler, only more kindly, like a pirate of the Spanish Main. He is black and hairy like a prosperous tarantula. He has so many underlid eyelashes, his eyes look upside down.
>
> Despite the rather menacing, black-a-vised aspect of this friend of mine he is even tougher than he looks. He has wrested 63% of all advertising work from the field of Pictorial Lying, thus leaving that percentage of his fellow craftsmen flat on their bombosities. This he has done through his diabolical talent for drawing and being nice to a socially improbable band of complacent art directors.

Al Dorne. Charcoal on paper

A caricature of Flagg by Al Dorne, January 5, 1945. Watercolor on board

Al Dorne is a good man too, but by Godfrey he doesn't *look* it! If you suddenly met him in an alley full of barrels on a dock at 3:00am, and a ray of light flashed on his face three feet away, you would say to yourself "This is it!" and faint.

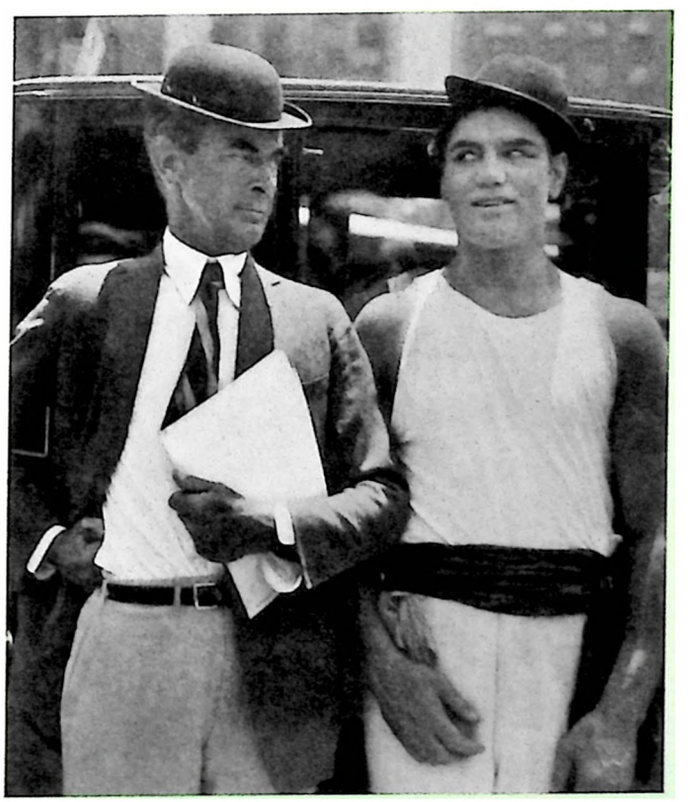
This artist in ogre's clothing can draw anything; with or without models and photos. And I *do* mean draw. This warm-hearted, gifted guy fascinates me because of his discrepancies and contradictions.

RUBE GOLDBERG

Flagg was close with the cartoonist Rube Goldberg, and enjoyed insulting him on a regular basis:

Rube is famous the world over for his failures. He can't draw and his inventions never work. The difference between Rube and Thurber is that Rube's "drawings" are determinedly awful but Thurber's are childish in an effortless way.

Leon Gordon, the Russian painter, and I pub-crawled one whole night dragging Rube Goldberg from bar to bar in an effort to prove to him that he wasn't an artist. Rube was hopeless about it. His contention was that anyone who made a mark on a piece of paper, which anyone else could recognize as meaning something, was an artist. Rube is so modern. I am fond of cartoonists. They are a very intelligent race of men, except that they have a curious complex. They all think they can draw. They are quite sincere in this delusion, even to the point of calling their offices "studios." And they have models; which is very nice. There are really only about a half dozen cartoonists in the world who can draw, and



Flagg and Jack Dempsey

David Low is at least four or five of them. In America, next to baseball, Comics or Funnies have become the most popular of our obsessions. I am looked upon as a leper because I dislike both of these things. I can hardly wait on Sunday mornings to get the papers so that I can take the funnies and stuff them in the scrap-basket.

Editorial illustration. Watercolor on board, 22.25" x 20". Photo courtesy of Heritage Auctions, HA.com

Editorial Illustration. Watercolor on board, 18" x 27". Photo courtesy of Heritage Auctions, HA.com

Editorial Illustration. Watercolor on board, 21" x 26". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Watercolor on board. Photo courtesy of Illustration House, NY

Editorial Illustration. Watercolor on board, 27" x 18.5". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Watercolor on board, 21.75" x 26.5". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Watercolor on board, 21" x 30". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Watercolor on board. 22.5" x 13.5". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration for *Collier's*. Pen and ink on board, 22" x 27.25". Photo courtesy of Heritage Auctions, HA.com

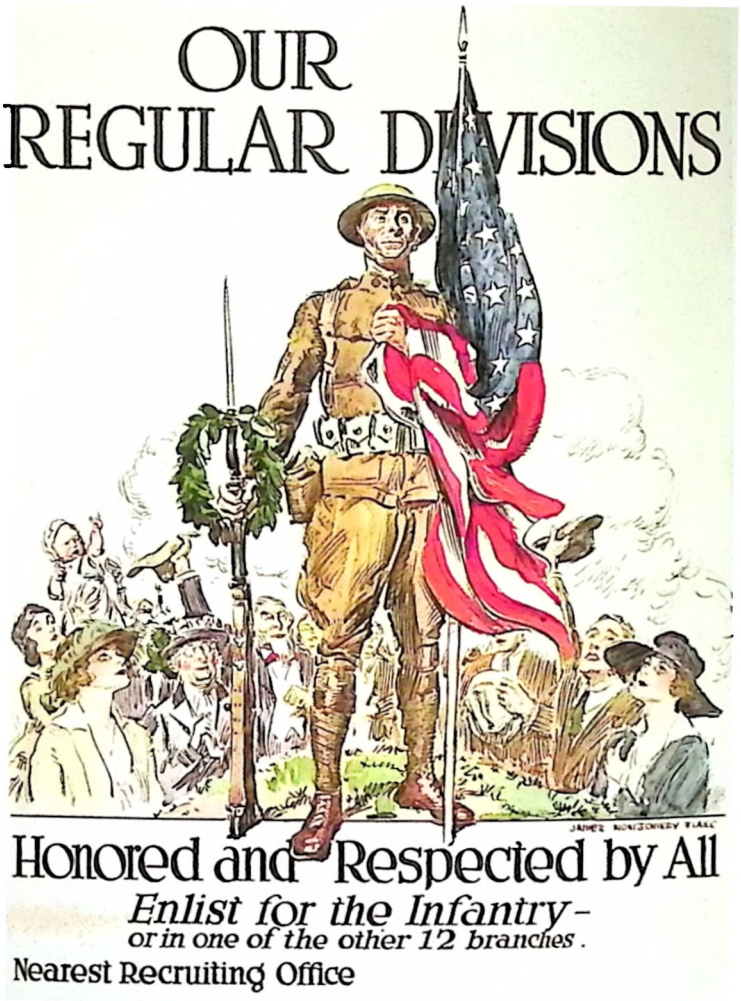
Editorial illustration for *Liberty*, 1928. Pen and ink on board, 20" x 23.75". Photo courtesy of Heritage Auctions, HA.com

Editorial Illustration. Pen and ink on board, 20.75" x 27". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Pen and ink on board, 23" x 25.5". Photo courtesy of Heritage Auctions, HA.com

ALL FOR ONE AND ONE FOR ALL!
VIVE LA FRANCE!
Allied Tribute to France: July 14, at 8 p. m.
MASS MEETING on the French National Holiday
to show we all stand together till we win Peace by Victory

Vive La France!, 1917. Lithograph, 40" x 28"
Photo courtesy of Heritage Auctions, HA.com

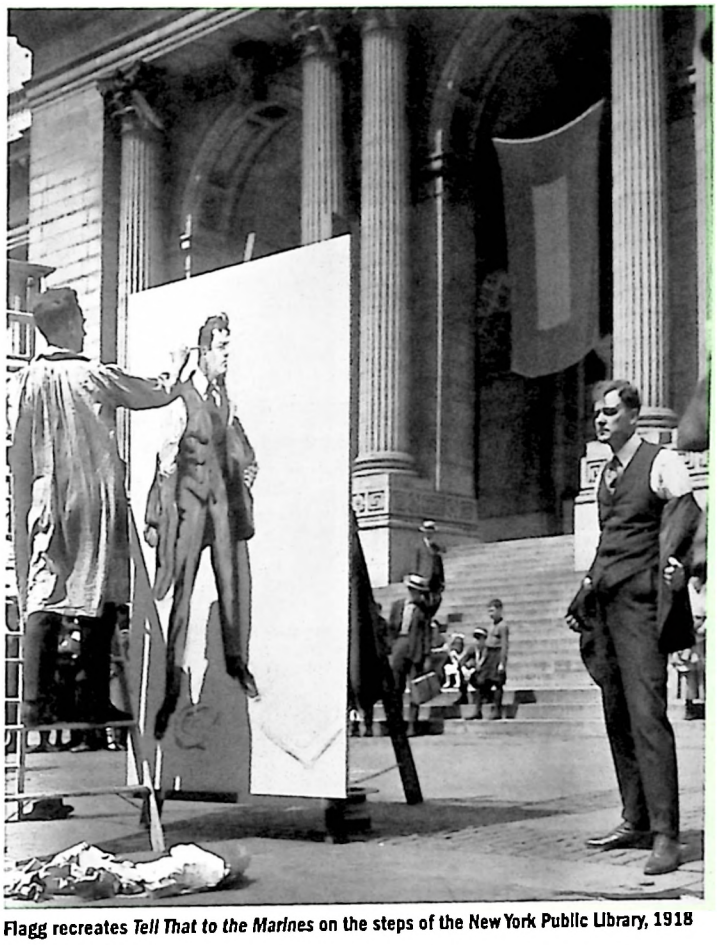


Our Regular Divisions, 1917. Lithograph, 28" x 20.5"
Photo courtesy of Heritage Auctions, HA.com

Together We Win. 1918. Lithograph, 39" x 29"
Photo courtesy of Heritage Auctions, HA.com

Be A U.S. Marine!, 1918. Lithograph, 42" x 28"
Photo courtesy of Heritage Auctions, HA.com

Tell That to the Marines, 1918. Lithograph , 40" x 29"
Photo courtesy of Heritage Auctions, HA.com



Flagg recreates *Tell That to the Marines* on the steps of the New York Public Library, 1918

A man from the War Department in Washington called on me at my studio and showed me a sketch of Uncle Sam pointing at you with the caption, "I Want You."

"Is that familiar to you?" he asked.

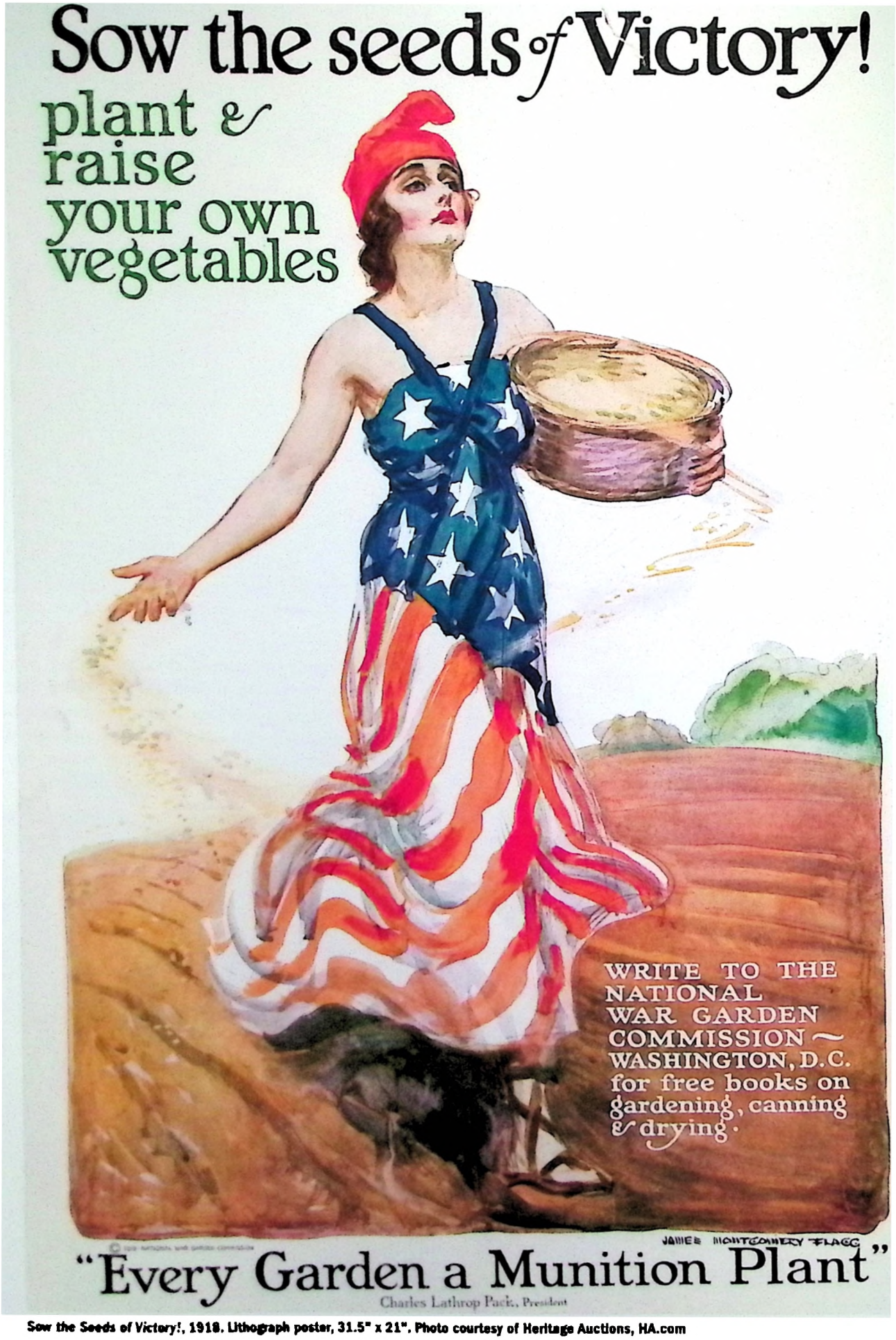
I said it was—that it was a poor copy of a cover I had made for *Leslie's Weekly*.

"Um, I thought so," he said, "this feller had 'em sold on his 'original' idea down at the War Department, but in the back of my head I knew I had seen it somewhere. I'll attend to this gent!"

So my original drawing was found, and from it they printed four million recruiting posters; this was, of course, before the draft and it is generally recognized as the most famous poster of that war. The Smithsonian has the original.

Flagg ultimately designed 46 posters. When he was not painting for the war effort, he was performing on the steps of the New York Public Library. The steps of the library became a center for war publicity, and the artist was seen there often. He drew portraits of anyone who pledged to buy a $1,000 Liberty Bond, and he re-created his famous poster *Tell That to the Marines* as he painted from a live model while perched on a tall ladder, painting on an enormous canvas while a platoon of marines with bayonets marched around him. Musicians Gus Edwards and Al Jolson both wrote songs using the title, and at different times they each sang their version on the Library steps, yanking their coats half off at the finale to emulate the Marine on the poster. As Arthur William Brown recalled: "Flagg did the figures and I smeared in the background. We used live models and, with a girl wrapped in stars and stripes, we did one on a scaffold high up in Times Square. The wind was strong; the street below looked safe and inviting."

Flagg with his most famous poster design, 1918


Sow the seeds of Victory!
plant & raise your own vegetables
WRITE TO THE NATIONAL WAR GARDEN COMMISSION ~ WASHINGTON, D.C. for free books on gardening, canning & drying.
JAMES MONTGOMERY FLAGG
"Every Garden a Munition Plant"
Charles Lathrop Pack, President

Sow the Seeds of Victory!, 1918. Lithograph poster, 31.5" x 21". Photo courtesy of Heritage Auctions, HA.com

***Stage Women's War Relief*, 1918.** Lithograph poster

The Bride, 1918. Lithograph poster, 28" x 42". Photo courtesy of Heritage Auctions, HA.com

The Art Bug, 1918. Poster, 28" x 42". Photo courtesy of Heritage Auctions, HA.com

The Stenog, 1918. Poster, 28" x 42". Photo courtesy of Heritage Auctions, HA.com

THE MOVIE BUSINESS

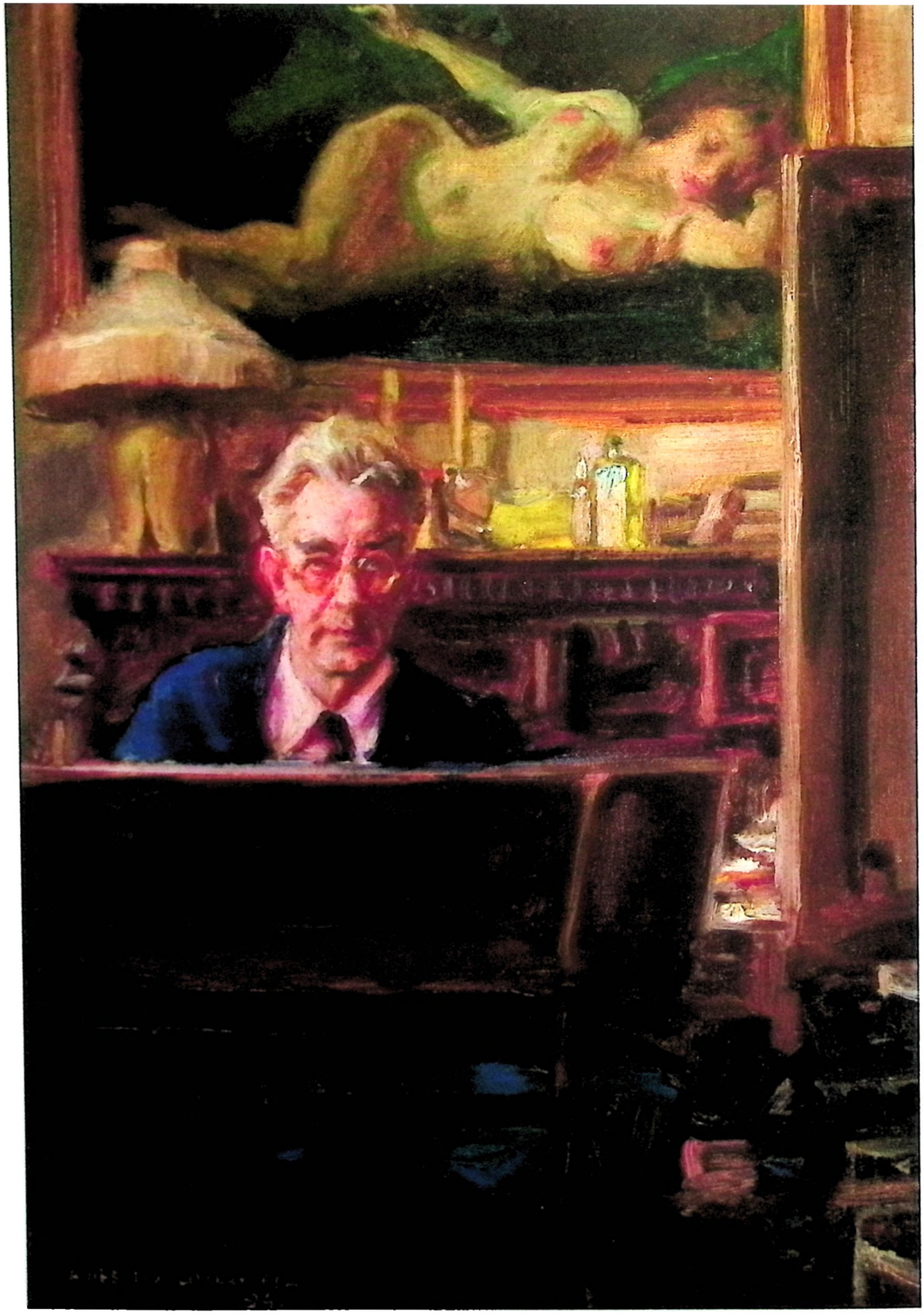
As a natural outgrowth of his interest in the theater, Flagg was fascinated by motion pictures. During World War I he was involved in making films for both the Red Cross and the Marine Corps. But Flagg could not be serious for long, and he soon turned to more frivolous subjects. Jack Eaton, with the backing of publisher and sportsman Eltinge Warner, produced 12 one-reel comedies in the old Biograph Studios based on the Flagg Girl under the general title "Girls You Know." Flagg wrote the scripts and Eaton produced the one-reelers, which were released by The Edison Company. These were so successful that Eaton got Famous Players to order a dozen two-reelers, a more ambitious project that involved traveling to Jacksonville, Florida and Savannah, Georgia.

One of the first was *Perfectly Fiendish Flanagan*; or, *The Hart of the Dreadful West* (1918), a parody of the western films of William S. Hart. Flagg both wrote and acted in this satire which ridiculed the formula of the outlaw reformed by the love of a pure woman. Flagg, who later became a close friend of Hart, reported that the actor had "nearly ruptured himself laughing" on first viewing the film. Some other films included *Beresford of the Baboons* (1919), a satire on Tarzan; *The Last Bottle* (1919), which lampooned Prohibition; and films mocking conventional love stories, including *The Bride* (1918) and *Hick Manhattan* (1918).

Flagg's films were well received, as is indicated by a notice published in a Boston magazine called *The Eighth Art*:

> James Montgomery Flagg's short film satires continue to be the only worthwhile productions of the current comedy field. They have real cleverness, snap and sparkle, speed and originality, and go a long, long way toward reconciling the sophisticated to the moving picture theater. Particularly so when discriminating taste has been so long nauseated by the stupid inanities of the 50-odd clowning buffoons who pose as screen comedians.

After writing scripts for 24 films, Flagg lost interest in making them, but he continued to be a well-known Hollywood figure for years. His charcoal sketches of film stars continued to appear regularly in *Photoplay* until the 1950s, and being the subject of one of those sketches was considered an essential step in any actor's career. He painted and drew portraits of all the major film stars. The actresses he considered the most beautiful included Hedy LaMarr ("it would be only a blind and deaf man who wouldn't fall in love with her"), Joan Fontaine ("she has everything"), Greta Garbo ("I can think of no woman I would prefer to paint") and Merle Oberon ("much more beautiful to meet than to see on the screen").



Self-Portrait. 1941. Oil on board, 14" x 10". Photo courtesy of Heritage Auctions, HA.com. A painting of Ilse Hoffman hangs on the back wall in this painting

Ilse Hoffman. Charcoal on paper, 15.5" x 11.5"
Photo courtesy of Heritage Auctions, HA.com

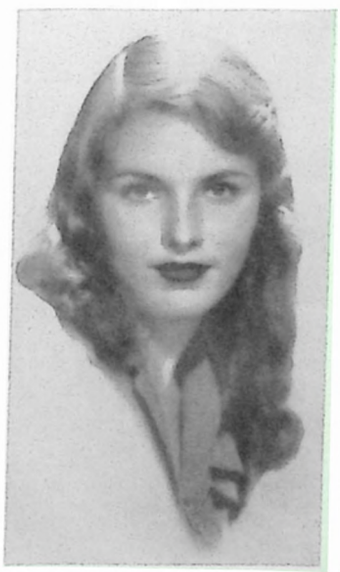
Ilse Hoffman. Pen and Ink on board. Photo courtesy of Heritage Auctions, HA.com

HOME LIFE BETWEEN THE WARS

The decades between the wars were less productive for Flagg in part because of difficulties in his personal life. Although his marriage to Nellie was marked by occasional separations and Flagg's frequent affairs, it lasted until her death in 1923. "I had married a woman who was more of a mother to me than the actual mother who bore me; in spite of the fact that my nature demanded more than she had to give, Nellie is still to me the finest woman I ever knew. She helped me unselfishly through those first years of finding myself. She had beauty, great beauty, taste, and was a gentlewoman."

Following Nellie McCormick Flagg's death he married one of his models, Dorothy Virginia Wadman, the following year. His daughter Faith was born in 1925. Flagg claimed this marriage was the worst mistake of his life. "My second marriage was so distasteful to me that although I sat down to try to write about it I could find no words which equaled the bitterness of the experience."

Flagg was already 48 years old when his daughter was born. He was not an ideal parent by any means, but within his limitations he attempted to make the best life for her that he could. His new wife Dorothy Flagg suffered a severe mental breakdown a few years after the birth of their daughter and had to be institutionalized.



Flagg's daughter Faith

Love, while it begins with physical desire and passion, is much, much more than that. It is a matter of growth, of quality, of breeding, of strong sympathy, of shared troubles and joys. In other words, a roll in the hay with honey isn't love! And the tragic part of it is that you never learn this until you're past the age for it to happen to you again!

But Flagg did find love again, in the form of Miss Ilse Hoffmann, the woman Flagg referred to as the great love of his life. She walked into his studio unannounced one day, looking for work as a model. He wrote:

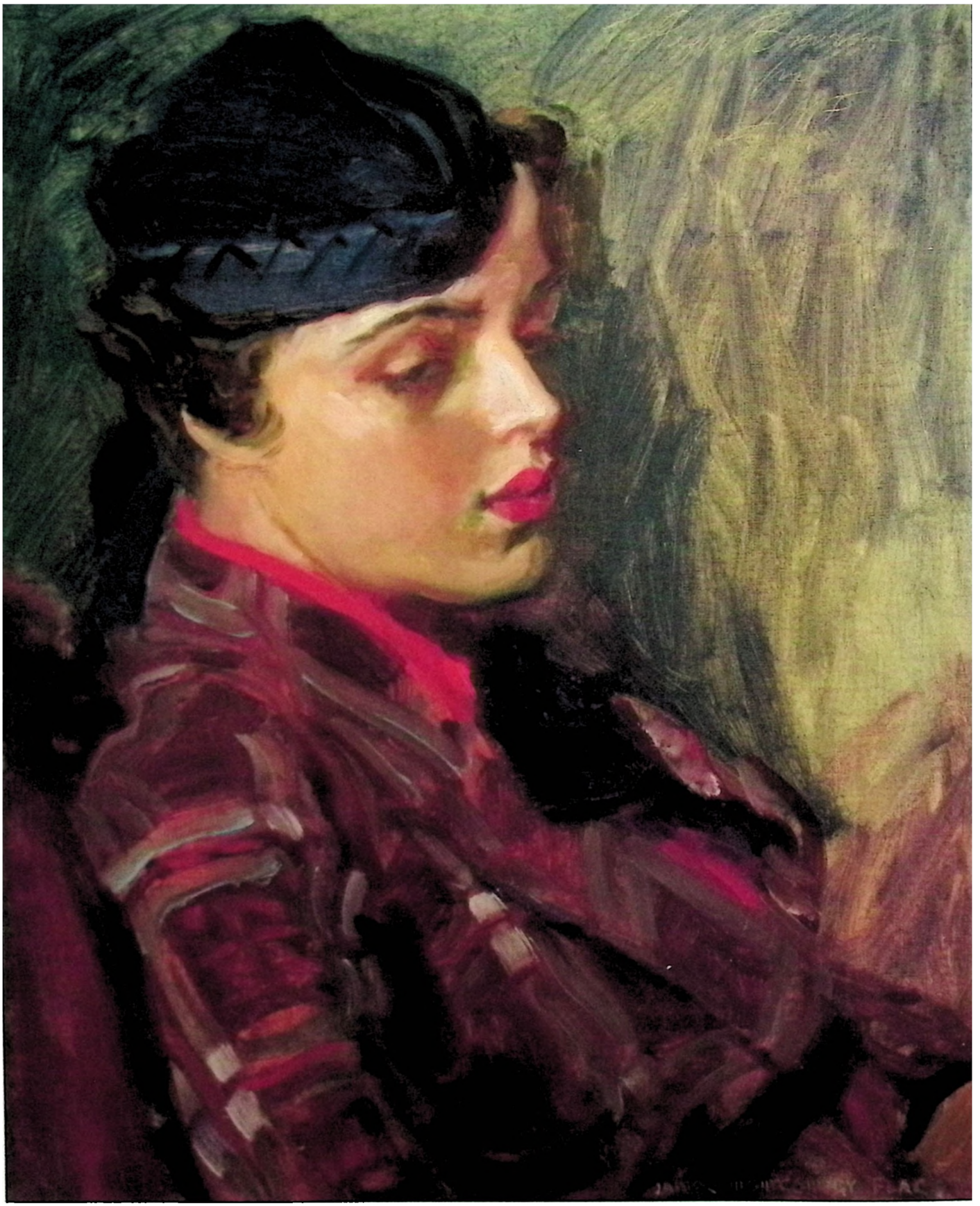
I have to testify that there is such a thing as love at first sight. And I mean love. Of course lust was in the picture, but that wasn't all. I know the difference, I know they go together. Time proves it, one way or the other, and mine lasted to and beyond her death. Hers lasted two or three years; which is understandable, I suppose, when you consider that I was much older.

Her physical and emotional beauty enthralled me and for good measure she had humor, generosity, intelligence, and good taste. To me there never was such a woman. It couldn't last. It was much too wonderful.

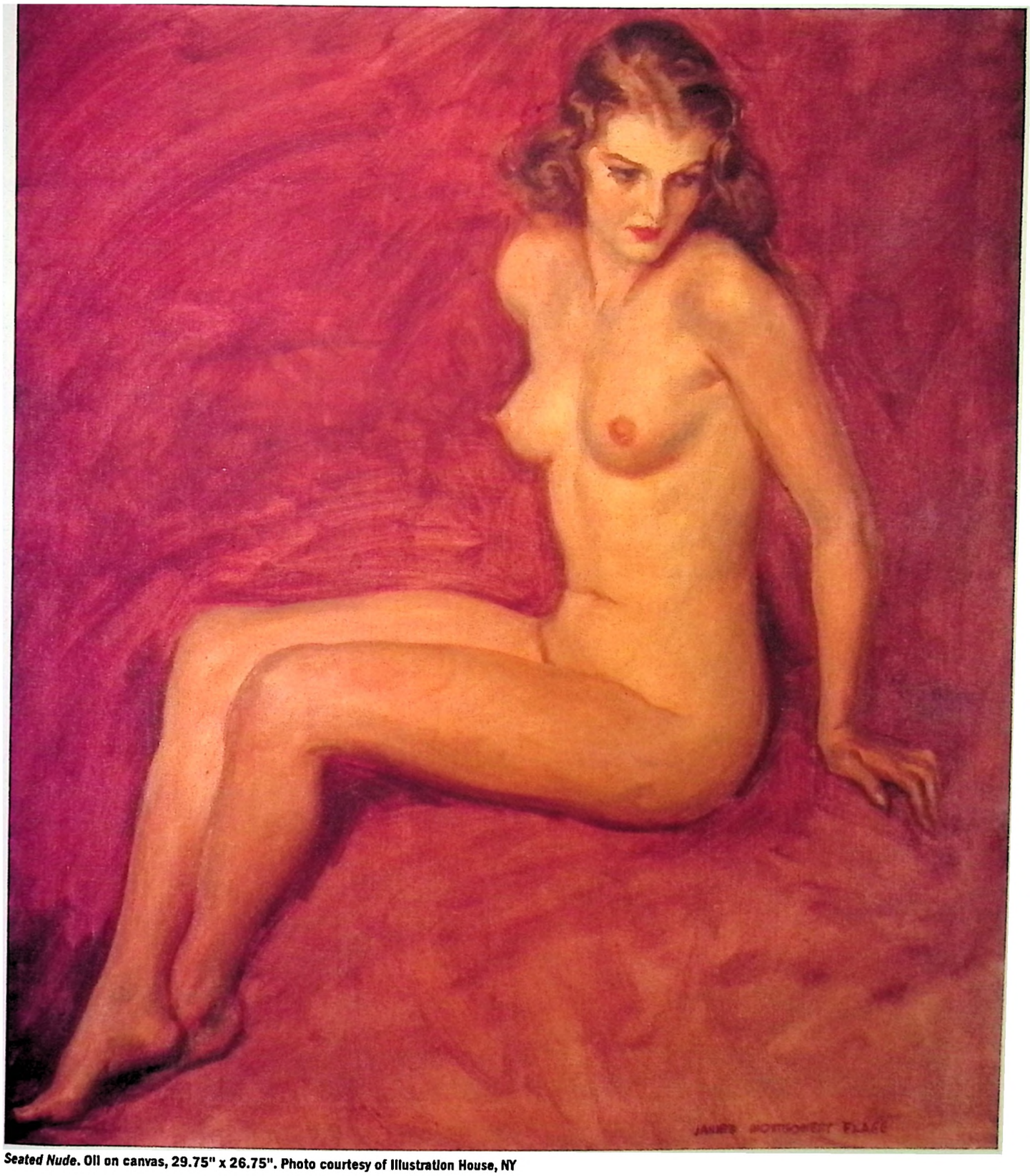
Editorial illustration. Watercolor on board, 19" x 22". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration for *Liberty*, October 27, 1934. Watercolor on board, 22.25" x 28.75". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Watercolor on board, 19" x 23". Photo courtesy of Heritage Auctions, HA.com



Portrait of Peggy Brown. Oil on canvas, 19.5" x 15.5". Photo courtesy of Heritage Auctions, HA.com



***Seated Nude*. Oil on canvas, 29.75" x 26.75". Photo courtesy of Illustration House, NY**

Editorial illustration for *Cosmopolitan*, 1930. Pen and ink on board, 22" x 27.5". Photo courtesy of Heritage Auctions, HA.com

***Woman in Hat*. Charcoal on paper**
Photo courtesy of Tataba Illustration Art, WY

> She was my regular model, probably the world's worst, for she hated posing. But I painted and drew her all the time because she was what, in all my experience, I wanted most to draw.

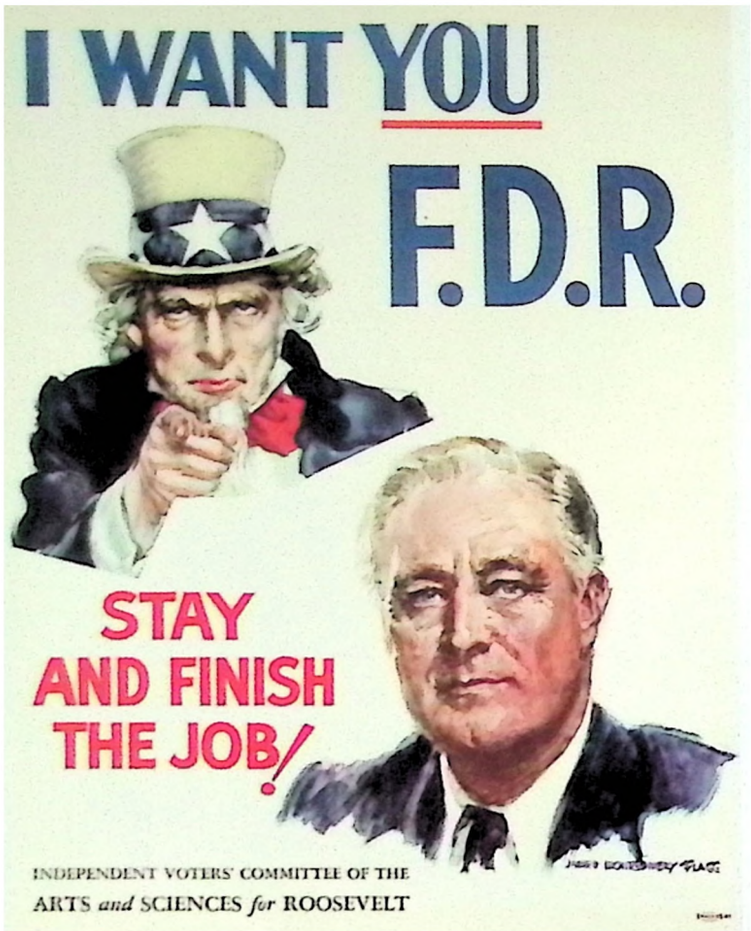
Flagg produced numerous paintings and drawings of his muse, which he kept prominently displayed in his home and studio until the end of his life. They maintained a relationship for three years before gradually drifting apart. Ilse married and divorced a number of times, and following at least five separate attempts at suicide, succeeded in taking her own life in 1937 by swallowing cyanide.

THE LATER YEARS

In the 1920s and 1930s Flagg resumed illustrating books and magazines, though his output was much less than it had been prior to the war. Some of his best work during this period was for the stories of P.G. Wodehouse. Flagg had illustrated an early Wodehouse story, "The Man Upstairs," for *Cosmopolitan* in 1910, and starting in 1926 he frequently illustrated Wodehouse's work in *Liberty* and *Red Book* as well as in *Cosmopolitan*. Although other artists, such as Wallace Morgan, frequently illustrated the author's stories, Flagg's renditions of Wodehouse's characters were among the finest. Produced both in pen and ink and in watercolor, his depictions vividly

Editorial illustration. Watercolor on board, 21.5" x 37.5". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration for *Liberty*, March 7, 1936. Watercolor on board, 19.5" x 27". Photo courtesy of Heritage Auctions, HA.com



I Want You F.D.R., 1941. Poster, 16" x 21". Photo courtesy of Heritage Auctions, HA.com

Franklin Delano Roosevelt, June 18, 1937. Charcoal on paper

Color sketch for a poster design

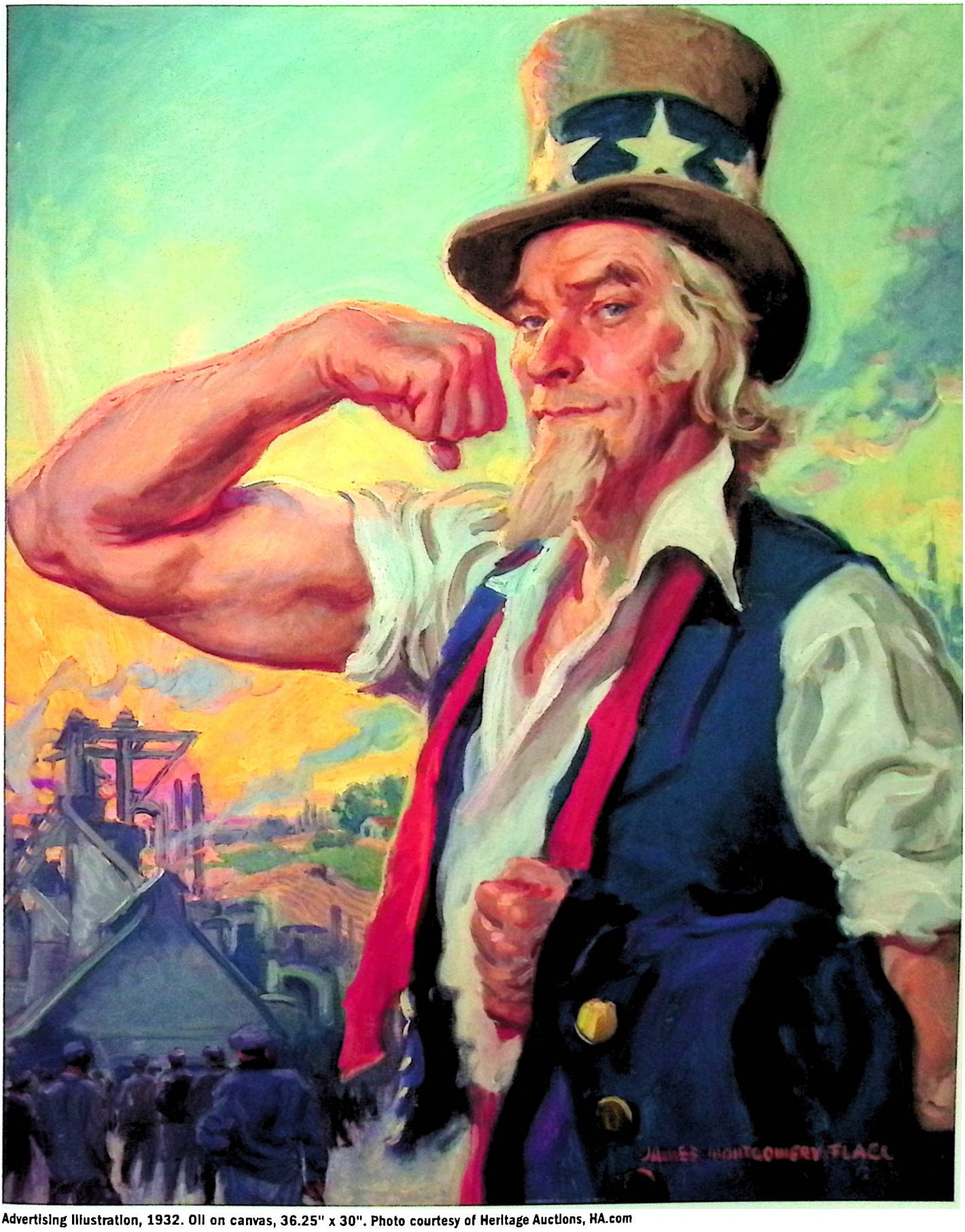
brought the characters of Bertie Wooster, Jeeves, and the aristocratic Lord Emsworth to life. Wodehouse's female characters were particularly suited to Flagg's style, and they became British versions of the Flagg Girl, vivacious and full of charm.

One of the few books that he illustrated in the 1930s, Bett Hooper's *Virgins in Cellophane: From Maker to Consumer Untouched by Human Hand* (1932), includes drawings that are as masterful as any he produced in his career.

His previous work for the government brought him into contact with officials outside of the war offices, and in the 30s he completed a series of posters for the Department of Forestry. In 1937 he was invited to present one of these posters to President Roosevelt himself. He admired F.D.R. in public life and was equally impressed with the man in person, for he was not only forthright (a quality Flagg particularly respected in people), but he had a sense of humor as well. An ardent supporter of Roosevelt, Flagg painted posters for his re-election—one of which he presented to Eleanor Roosevelt—and deeply mourned his death in 1945, calling the late president "one of our noblest Americans."

POSTERS IN WWII

The familiar figure of Uncle Sam appeared in many of Flagg's posters for World War II, recalling the energy and optimism of an earlier period. Despite the forcefulness of these works and the skill with which they were executed, the artist was showing signs of exhaustion and disillusionment. He described the mood of the times as "the ca-



Advertising Illustration, 1932. Oil on canvas, 36.25" x 30". Photo courtesy of Heritage Auctions, HA.com

Want Action?, 1942. Lithograph, 38" x 28". Photo courtesy of Heritage Auctions, HA.com

Your Red Cross Needs You!, 1942. Lithograph, 40" x 30"

Illustration for a Ringling Bros. program book, 1950. Oil on canvas, 33" x 25". Photo courtesy of Heritage Auctions, HA.com

Venus. Oil on canvas, 23.5" x 19.5". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration. Oil on canvas

Editorial Illustration. Pen and Ink on board

pitulation of the Decent Man...It is all so terrible, so impossible, so horrifying and beyond his ken, that he passes the buck to God...It is unconditional surrender to Fate."

LAST DAYS

Flagg's final years were sad ones, as he outlived all of his old friends and watched himself drift into obscurity. He quipped, "I really died 20 years ago, but nobody had the nerve to bury me." As his beloved publications no longer called upon his services as an illustrator, turning increasingly to photography instead, he said, "I'm sick of illustrations and they're sick of me."

Flagg was particularly sensitive to the ravages of age, both in himself and in everyone around him, but occasionally he was surprised by the effects of time on his beautiful models, in particular Florence Fair, "a dark haired, strikingly beautiful young gal." Though she was tall and charming, Flagg was not romantically interested in her. "I liked to draw her and that was all." He didn't see her again for 25 years, but as he recounted:

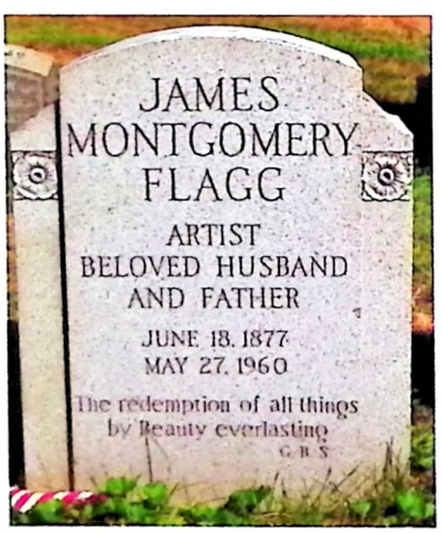
> We met again when she was in her 40s, and the exact opposite to the usual thing had happened; instead of behaving in the conventional, expected manner and becoming middle-aged and less attractive, she had almost turned into another person—far more beautiful, desirable and vital. It has never happened to me before. Usually former models of mine, whom I don't' see for a quarter of a century, have become distinctly middle-aged—unrecognizable; in an almost invariably shocking way. And I don't think much of it! When I feel in a rude mood, I occasionally tell these dames they look like zombies. They naturally resent it and usually come back with "Well, you don't look so hot yourself!" But that has no sting whatever, for I knew it first. I knew what the years had done to me—to the last wattle and pot-gut. As an artist, I especially loathe what that ruthless sadist Time does to everything.

Flagg had no interest in getting older, as for most of his life he reveled in beauty and youth, surrounding himself with young people. "I am old enough to be the father of most of my pals, because I don't enjoy people my own age. As a rule

Editorial illustration. Watercolor and gouache on board, 14.5" x 21". Photo courtesy of Heritage Auctions, HA.com

they're shot and wrung out." G.L. Freeman, in a paper delivered to the American Life Foundation Institute on Aging in 1960, reported Flagg's comments about his advancing age: "I hate old age like a flower cut off from life and wilting, even the recall of a gay past gives an unbeautiful picture and a nauseating smell.

"As a matter of fact, I don't like old people. There is something obscene about old age; like wilting flowers... At the first sign that roses in a jar are beginning to droop I chuck them out."



Flagg complained, "All my life I have associated with the clever and witty... Is it any wonder I don't like to look at the physical mess and mental dullness that has set in for me. As far back as I can remember I've been in the lime-light; now I'd rather be dead than be passed by, ignored."

He did take comfort in the companionship of a few young friends, particularly the portrait painter Everett Raymond Kinstler. Though 50 years his junior, the burgeoning artist visited his studio regularly, and Flagg was able to regale him with tales of the Golden Age of illustration. When James Montgomery Flagg died three weeks before his 83rd birthday on May 27, 1960, Kinstler delivered the eulogy at his funeral. True to form, his obituary appeared on the front page of many New York papers. The members of his service included Dean Cornwell, Jack Dempsey, Arthur William Brown, and other long time friends. He was buried at Woodlawn Cemetery.

During his life, Flagg chronicled the joy and foibles of an optimistic America. Julian Street described Flagg's sense of humor in a February 1912 *American Magazine* article as an "inexhaustible, bubbling spring," and he quoted Charles Dana Gibson as saying that he knew of no one "with a greater gift of humor." Flagg was a keen and tireless observer of the life around him, and perhaps best exemplified the qualities he once declared were those of the ideal woman: "courage, humor, and passion."

He was elected to the Society of Illustrators Hall of Fame in 1980.

— Daniel Zimmer

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BIOGRAPHY

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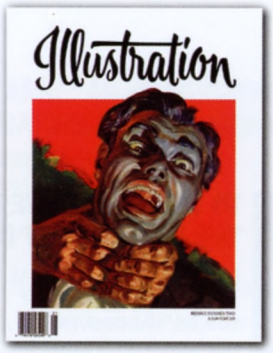

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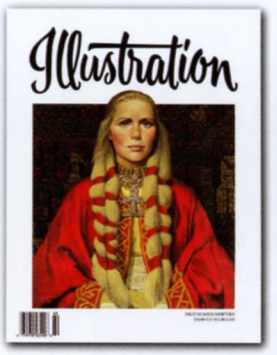

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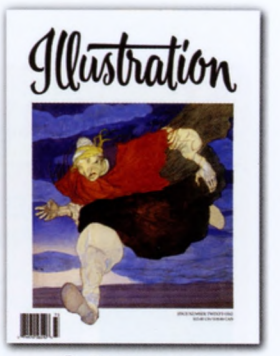

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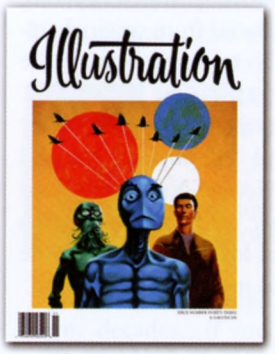

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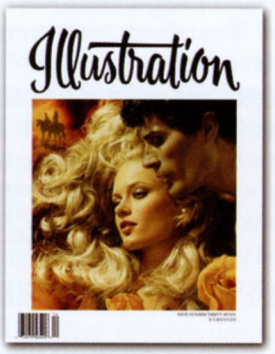

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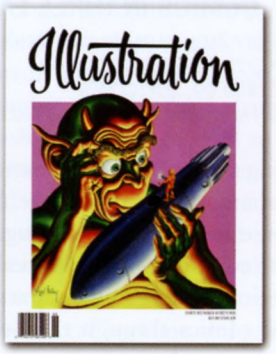

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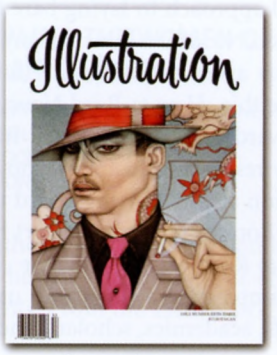

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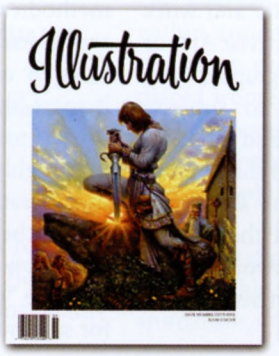

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New and Notable:

PIONEERS OF GERMAN GRAPHIC DESIGN

BY JENS MÜLLER
384 PAGES, FULL COLOR
$95.00, HARDCOVER
CALLISTO PUBLISHERS, 2017

Many fans of illustration enjoy the German graphic arts magazines *Jugend* and *Simplicissimus*, two periodicals from the early 20th century that had a big influence on American illustrators ranging from Austin Briggs to Frank Frazetta. However, few realize that those two magazines were just the tip of the iceberg. The first couple of decades in Germany produced a wide ranging renaissance in the field of graphic arts, from illustration and graphic design to typography, corporate logos, and photomontage. We rarely read about this period today but it was an era of artistic ferment that helped to create the modern field of design. It established the founding principles which still govern the field.

An encyclopedic new art book, *Pioneers of German Graphic Design* by Jens Müller (Callisto Publishers, 2017) is a treasure trove of images from that often overlooked period. Müller's exploration centers on 14 pioneers of design, including Peter Behrens, Julius Klinger and Wilhelm Deffke. Illustration fans will find some familiar names, such as Kathe Kollwitz, but for the most part I think these names (and talents) will be new to U.S. readers. Müller includes over 1000 high quality images, and looking through them you see the roots for some of the groundbreaking design trends in the U.S., such as the bold, colorful designs and explosive type faces of the 1960s.

To accompany the striking images, Müller includes a thoughtful discussion of the historical forces which combined to stimulate such creativity. This is an ambitious undertaking, but fortunately Müller has the expertise to serve as an excellent guide. – *David Apatoff*

ARTHUR SZYK: SOLDIER IN ART

BY IRVIN UNGAR, STEVEN HELLER, MICHAEL BERENBAUM, TOM FREUDENHEIM, AND JAMES KETTLEWELL
240 PAGES, FULL COLOR
$54.95, HARDCOVER
GILES, 2017

This is an indispensable publication on the life and work of the great Polish-Jewish-American artist and activist Arthur Szyk. A master of miniature painting and calligraphy, Szyk (1894-1951) brought his unmistakable style to subjects as diverse as biblical stories, literary classics, and political cartoons, and all of these and more are presented throughout with stunning reproductions. In addition to the illustrated essays and extensive plates section covering all the subject areas, periods, and styles in which Arthur Szyk worked, this includes a timeline of the artist's life, an exhibition history, and bibliography and resources.

TO LAUGH THAT WE MAY NOT WEEP: THE LIFE AND ART OF ART YOUNG

BY GLENN BRAY, FRANK M. YOUNG
320 PAGES, FULL COLOR
$49.95, HARDCOVER
FANTAGRAPHICS BOOKS, 2017

Art Young was one of the most renowned and incendiary political cartoonists in the first half of the 20th century. And far more—he was an illustrator for magazines such as the *Saturday Evening Post* and *Collier's*, a New York State Senatorial candidate on the Socialist ticket, a magazine publisher, and perhaps the only cartoonist to be tried under the Espionage Act for sedition. He made his reputation appearing in *The Masses* on a regular basis, using lyrical, vibrant graphics and a deep appreciation of mankind's inherent folly to create powerful political cartoons.

To Laugh That We May Not Weep is a sweeping career retrospective, reprinting—often for the first time in 60 or 70 years—over 800 of Young's timeless, charming, and devastating cartoons and illustrations, many reproduced from original artwork, to create a fresh new portrait of this towering figure in the worlds of cartooning and politics.

With essays by Art Spiegelman, Justin Green, biographer Marc Moorash, Anthony Mourek and Valerie Higgins, and Glenn Bray, with a biographical overview of Young's life and work by Frank M. Young, *To Laugh That We May Not Weep* is a long-awaited tribute to one of the great lost cartoonists whose work is as relevant in the 21st century as it was in its own time.

HOW TO READ NANCY: THE ELEMENTS OF COMICS IN THREE EASY PANELS

BY PAUL KARASIK AND MARK NEWGARDEN
276 PAGES, FULL COLOR
$29.99, SOFTCOVER
FANTAGRAPHICS BOOKS, 2017

Everything that you need to know about reading, making, and understanding comics can be found in a single *Nancy* strip by Ernie Bushmiller from August 8, 1959. Paul Karasik and Mark Newgarden's groundbreaking work *How to Read Nancy* ingeniously isolates the separate building blocks of the language of comics through the deconstruction of a single strip. No other book on comics has taken such a simple yet methodical approach to laying bare how the comics medium really works. No other book of any kind has taken a single work by any artist and minutely (and entertainingly) pulled it apart like this. *How to Read Nancy* is a completely new approach towards deep-reading art. In addition, the book is a thoroughly researched history of how comics are made, from their creation at the drawing board to their ultimate destination at the bookstore. Textbook, art book, monogram, dissection, *How to Read Nancy* is a game changer in understanding how the "simplest" drawings grab us and never leave. Perfect for students, academics, scholars, and casual fans.

HARRY CLARKE: AN IMAGINATIVE GENIUS IN ILLUSTRATION AND STAINED-GLASS

BY HIROSHI UNO AND HARRY CLARKE
288 PAGES, FULL COLOR
$39.95, SOFTCOVER
PIE INTERNATIONAL, 2017

Harry Clarke was an Irish stained-glass artist and book illustrator. Born in Dublin, Ireland, in 1889, he studied stained-glass at the Dublin Metropolitan School of Art and created a number of great works throughout his life. In 1913, he moved to London to work as a book illustrator. His first printed work appears in *Hans Christian Andersen's Fairy Tales* featuring more than 40 of his illustrations. His next publication, Edgar Allan Poe's *Tale of Mystery and Imagination*, made Harry famous. Despite his short life of only 42 years, he left an expansive legacy of illustration and stained-glass artwork that inspires us to this day.

As the one-and-only comprehensive collection of Harry Clarke's complete works, this gorgeous full-color book showcases them with beautiful prints and detailed bilingual (English and Japanese) captions. It is a must-have book, to be treasured by fans of 'The Golden Age of Illustration,' and illustration students alike.

PAPERBACKS FROM HELL: THE TWISTED HISTORY OF '70S AND '80s HORROR FICTION

BY GRADY HENDRIX
256 PAGES, FULL COLOR
$24.99, SOFTCOVER
QUIRK BOOKS, 2017

Take a tour through the horror paperback novels of two iconic decades...if you dare. Page through dozens and dozens of amazing book covers featuring well-dressed skeletons, evil dolls, and knife-wielding killer crabs! Read shocking plot summaries that invoke devil worship, satanic children, and haunted real estate! Horror author and vintage paperback book collector Grady Hendrix offers killer commentary and witty insight on these trashy thrillers that tried so hard to be the next *Exorcist* or *Rosemary's Baby*. Complete with story summaries and artist and author profiles, this unforgettable volume dishes on familiar authors like V.C. Andrews and R.L. Stine, plus many more who've faded into obscurity. Also included are recommendations for which of these forgotten treasures are well worth your reading time and which should stay buried.

INK AND PAINT: THE WOMEN OF WALT DISNEY'S ANIMATION

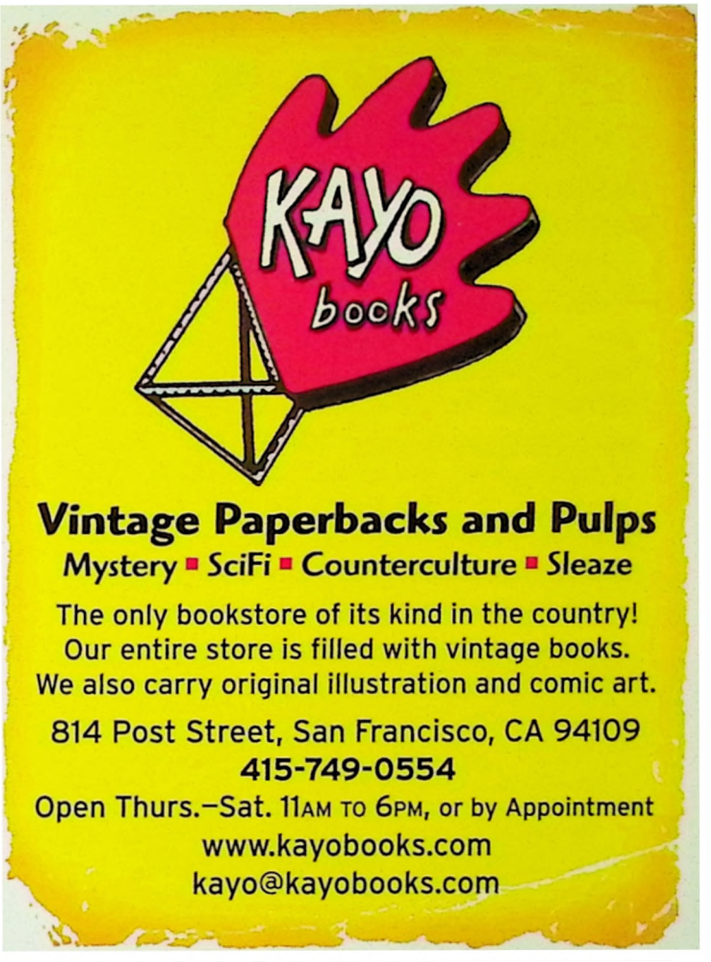
BY MINDY JOHNSON. FOREWORD BY JUNE FORAY
384 PAGES, FULL COLOR
$60.00, HARDCOVER
DISNEY EDITIONS DELUXE, 2017

In her latest book, author Mindy Johnson pulls back the celluloid curtain on the nearly vanished world of ink pens, paintbrushes, and pigments. From the earliest origins of animated imagery, the colorful link between paper and screen was created by legions of female artists working on the slick surface of celluloid sheets. With calligraphic precision, these women brought pencil drawings to vibrant, dimensional life. Yet perhaps as a reflection of the transparent canvas they created on, the contributions and history of these animation artists have remained virtually invisible and undocumented, until now.

Walt Disney's pioneering efforts in animation transformed novelty cartoons into visual masterpieces, establishing many firsts for women within the entertainment industry along the way. Focusing on talent, Disney sought female story specialists and concept artists to expand the scope and sensibility of his storytelling. Upon establishing the first animation-training program for women, ink pens were traded for pencils as ladies made their way into the male-filled halls of animation.

World War II further opened roles traditionally held by men, and women quickly progressed into virtually every discipline within animation production. Disney's later development of the Xerox process and eventual digital evolution once again placed women at the forefront of technological advancements applied to animated storytelling.

Extensively researched with the full support of Disney's archives, plus a multitude of private collections, firsthand accounts, newly discovered materials, and production documentation, as well as never-before-seen photography and artwork, this essential volume redefines the collective history of animation.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EXHIBITIONS & EVENTS

Arthur Szyk: Soldier in Art

September 15, 2017 through January 21, 2018
The Society of Illustrators, NY

Ominous threats filled the years around WWII—Nazism, the escalating plight of European Jews, fascism, Japanese militarism, and racism. Arthur Szyk confronted the turbulent, hate-filled period with powerful caricatures of Hitler, Mussolini, and Hirohito as the evil architects of their regimes. *Arthur Szyk: Soldier in Art* explores the activism of the Polish-born artist through more than 40 politically incisive works that underscore Szyk's role as a kind of "one man army" fighting odious policies and protagonists and advocating civil and human rights.

For more information, visit: www.nyhistory.org

George Booth: A Cartoonists Life

October 24 through December 30, 2017
The Society of Illustrators, NY

George Booth was born to be a cartoonist. His first work was for the U.S. Marine Corps in 1944, when he was invited to join the Corp's *Leatherneck* magazine as a staff cartoonist. When he was drafted again for the Korean Conflict, he again worked with *Leatherneck*.

After his discharge in 1959, he moved to New York to try his hand as an artist, married, and entered the publishing world as a corporate art director for Bill Brothers publications, where he worked until 1968. He became a full-time cartoonist with his first sale of a cartoon to *The New Yorker* in 1969, a relationship that lasts to this day.

George has illustrated numerous books and published several collections of his work. His cartoons have been translated into animation by studios such as The Ink Tank, Frank Terry Productions, and J.J. Sedelmaier Productions, Inc. The National Cartoonists Society has recognized Booth with both the Milton Caniff Lifetime Achievement Award and the Gag Cartoon Award. This is the first exhibit exclusively dedicated to his work.

For more information, visit: www.societyillustrators.org

Bernie Fuchs: The American Sensibility

December 10 through December 20, 2017
Daikanyama Hillside Forum, Tokyo, Japan

A display of over 70 original paintings by Bernie Fuchs which include the portraits of J.F. Kennedy and Queen of Elizabeth, plus sports art, original paintings from childrens books, illustrations from the 1960s, and fine art paintings of Italy.

For more information, visit: www.art-obsession.co.jp

The Montgomery Bus Boycott: Drawings by Harvey Dinnerstein and Burton Silverman

June 30, 2018 through September 9, 2018
The Delaware Art Museum, DE

Illustrators and fine artists Harvey Dinnerstein and Burton Silverman were observers of a landmark event in American history that began with the arrest of Rosa Parks on charges of disorderly conduct on December 1, 1955, when she refused to give up her seat on a public bus to a white man. As a result, the African-American community was galvanized to action and the Montgomery Improvement Association was founded, with the 26-year-old Rev. Dr. Martin Luther King, Jr., as president. The Association filed suit in federal court on behalf of those discriminated against by the bus service. In 1956, the federal court ruled in favor of the Association and declared segregated bus service unconstitutional. After an appeal to the U.S. Supreme Court, the boycott finally ended on December 20, 1956, when the high court ordered Montgomery to integrate its bus system. New York artists Dinnerstein and Silverman spent several days drawing Montgomery's African American citizens walking and carpooling, listening to speeches by community leaders and civil rights activists, and participating in the trial that challenged the segregation of public transportation. This exhibition features Dinnerstein and Silverman's drawings, ranging from expressive portraits to impassioned courtroom drama, and capture the spectrum of actions and emotions that marked the boycott as a turning point in the struggle for civil rights.

For more information, visit: www.delart.org

Know of any upcoming exhibitions or events related to the world of art and classic illustration? Email: illomag@gmail.com

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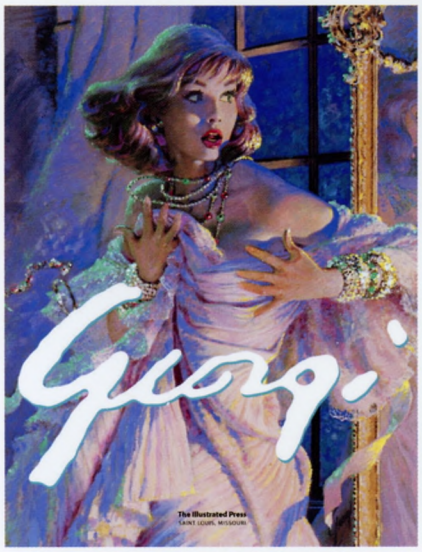

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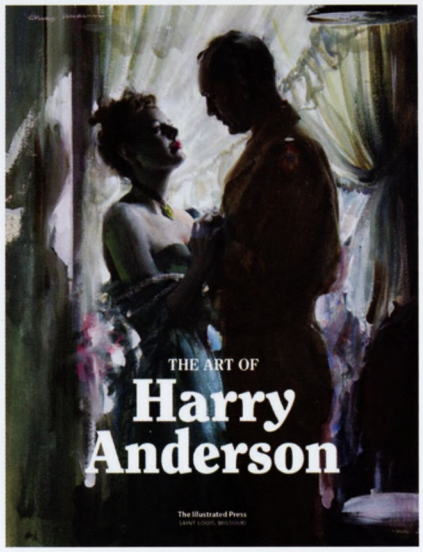

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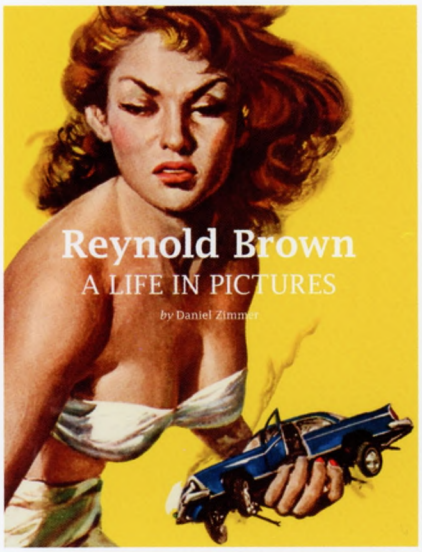

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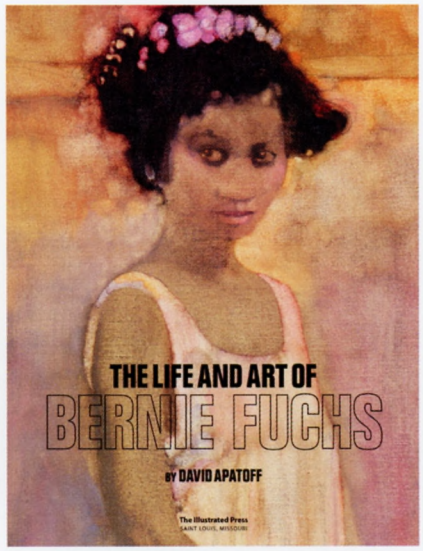

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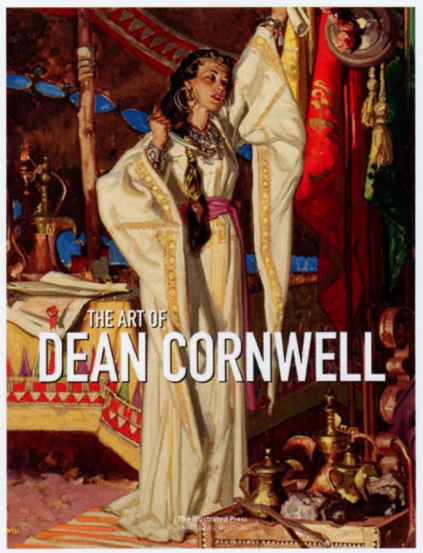

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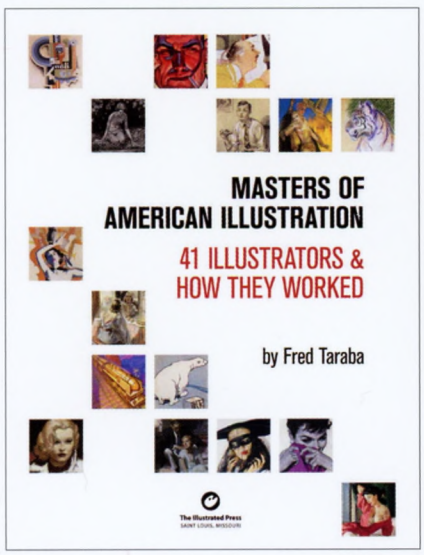

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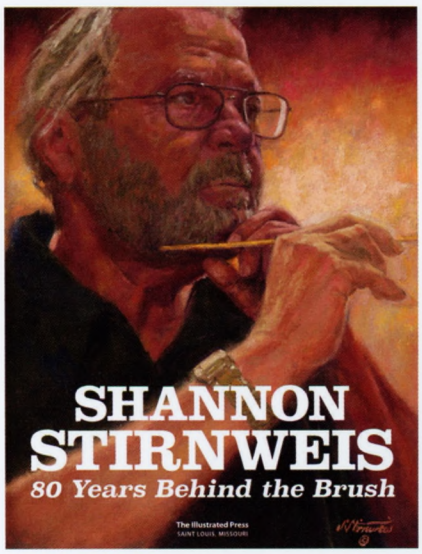

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